

LINCOLN SITES -  
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SPRINGFIELD

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# Illinois Springfield

## Lincoln Sites

Excerpts from newspapers and other sources

From the files of the  
Lincoln Financial Foundation Collection

# NEW CITY PLAN DRAWINGS TO BE SHOWN AT MEET

Twelve new drawings, relating to the Lincoln memorial and the Lincoln features of the city plan, will be displayed at the joint meeting tomorrow afternoon of the committee of the Lincoln Centennial association and the city planning commission.

The new drawings have just been completed by Myron H. West, city planner, who will come down from Chicago for the meeting to explain them in detail.

The meeting tomorrow is called to give the Centennial commission and the city planning commission an opportunity to examine and discuss the new drawings by Mr. West, prior to presenting the new drawings and plans to the Centennial meeting Tuesday evening.

It is understood that the new drawings do not involve any radical changes from the preliminary drawings, but are for the most part duplicates of the former drawings done more carefully and in a more artistic manner.

The drawings will show the proposed development around the Lincoln homestead, and the proposed project of clearing away a large area around the homestead, thus forming a large plaza.

A suggestion has been made that the proposed Lincoln university be situated so that its buildings will face this plaza. Such a plan, it was suggested, would give the proposed university a most unusual and beautiful setting.

Another suggestion is that the plaza be surrounded by public build-

ings. The drawings have been transcribed on slides, and will be shown on a screen at the meeting of the Centennial association Tuesday night. Mr. West will be present at that meeting to describe the plans.

## AT LINCOLN'S TOMB.

Chicago, May 31.—I had occasion to visit Lincoln's tomb Decoration day. The state has built two public lavatories in the tomb. I think it is a disgrace to the state and the nation.

THOMAS O'NEIL.



# H. W. FAY URGES PROTECTION OF SHRINES IN CITY

## Lincoln's Tomb Custodian Gives Description Of Monument.

By HERBERT WELLS FAY,  
Custodian, Lincoln's Tomb.

Fortunate indeed is any city that enjoys world fame. It is more important if one word will tell the story. Springfield has that advantage. No matter where her people go, no matter whom they meet, they hear Springfield linked with Lincoln.

Publicity agents of other cities spend fortunes to get in the limelight for one season. Great men and outstanding achievements get front page for other communities, but the name of Lincoln has a perpetual charm and it goes on forever.

It is said that a Springfield and a Detroit gentleman were touring the orient, and whenever they registered, the hotel clerk would mention Lincoln and Ford. It shows what accumulated publicity can do.

### Praises Tomb Notes.

Ted Phillips, for years correspondent for the Chicago Tribune, whose stories always teemed with human interest suggestions, often said that the daily references in the local newspapers, especially the Lincoln Tomb Notes, were Lincoln's latter day, first publicity stunt.

He said the daily mention of the name without suggesting commercialism, the record of the number paying tribute, attention to what they say or what aroused their greatest interest, was a happy idea. The same thought is echoed by local people who constantly say: "I read the Tomb Notes daily. It keeps me in touch with the people interested in Lincoln."

The students of history, literature and song always have been baffled in recognizing the things that will catch and hold the public mind. There were scores of men in Lincoln's time, now forgotten, who considered themselves greater than anything that could come from the west. Books that have become the best sellers for centuries, sometimes went begging for a publisher. Songs that everybody now hums were sold for a "song." There is an element in the human mind that even publicity experts cannot fathom.

### Three Hundred Letters From Article.

On Lincoln's birthday, 1936, the Associated Press sent out a dispatch to the papers of the country about Lincoln and what tourists might see in the collection at the tomb. It brought back about three hundred letters. Publicity authorities admit that they do not know of another proposition that would call out that response, especially with no money involved. It shows an interest that is beyond comprehension.

Will Lincoln's fame always last? This is a natural inquiry. There is no better way of judging the future than by the past. More people in Illinois know of Cicero now than they knew him when alive. Probably more people know more of and about Napoleon now in America than did all the world when he was leading the armies of Europe. Before the Civil war there were individuals in every congressional district who believed they were equal or even superior to Lincoln. Even

his law partners never dreamed there would be 15,000 books and pamphlets written about this modest man of Springfield.

Our city has the advantage of perpetual publicity through the home and tomb of Lincoln that is the envy of every community of the country and this asset should not be abused. Commercialism should be avoided. The selling of things that tourists want is necessary, but great harm can come by a holdup game as practiced by historical profiteers the world over. Business places named in his honor or using his name have a great responsibility and that is to add luster to his name.

### Must Protect Shrines.

The world has done its part in the Lincoln cause and Springfield has a duty to perform. One of the first steps would be to take over the old state house, that building whose walls so frequently echoed the voice of a master mind. Along its corridors nearly a hundred thousand admirers with tears and heart-burnings viewed his sacred remains. This should be one of the acquisitions, but it alone would not satisfy the demands of the future.

Guests ask, why leave Lincoln's only home where a fire could wipe it out in half an hour? Why cause tourists to lose hours of time in finding the things that interest them? Why not solve all the problems of the case by congregating all the local attractions in a fireproof structure surrounding the Lincoln home? Why not simplify every tourist's visit.

Only one reason has been suggested and that is the funds. Yet everybody admits that it is easier to get a million dollars out of a man for a two million dollar project than to get him to give \$50 for a \$200 proposition. Big men want big things done right. If properly planned, bequests would build the necessary buildings.

### Sees Lincoln Center.

With this fireproof structure around Lincoln's Springfield home, there could be properly housed the Lincoln library, the museum, art gallery, the Payne collection (if the people had not been asleep), the stamp and coin collections and everything of general interest. The Lincoln display could be made one of the best attractions. One feature of this could be to classify everything obtainable, commencing with his birth and cover every day as far as possible, until his death. Aim to get data, pictures, letters, records of persons and places associated with him, in fact, finding out and properly placing everything pertaining to him.

Make an alphabetical record of every person mentioned in Lincoln history, so that children and grandchildren will get a thrill out of the recognition given their ancestors in the Lincoln display.

The state of Illinois can spend millions for this and millions for that and then repeat the demand in two years, and while it all may be for a worthy cause, when it comes to a permanent achievement that will please the people for all time, legislators hesitate.

### Millions Visit Tomb.

Permanent achievements seem to require too much agitation, but the friends of the big things must unite and press every advantage. The agitation should be kept up until the "last word" in the Lincoln game has been secured.

For the first fifty years after Mr. Lincoln's death, a million people visited his tomb. In the next fifteen years, since the writer was in charge, a million and a half visited this great shrine. One of the greatest impressions is there is much to see and that it is all free.

Two of the questions hourly asked are:

#### Is Lincoln buried here?

#### Is his body in or under the cenotaph?

The answer to the first is, yes, this is Lincoln's tomb, and it would not be his tomb if he were not buried here.

The answer to the second question is, a cenotaph is "a stone without the body." A body out in the cemetery is not generally, if ever, beneath a large headstone marker. On account of the foundation of the cenotaph, Mr. Lincoln's body is thirty inches north of the stone and ten feet below the floor.

This was made necessary by the attempt to steal Mr. Lincoln's body in 1876. For the benefit of those desiring the most important facts about the three constructions of the tomb, the writer has compiled the following one-line summary:

#### There Were Three Constructions.

Dedicated 1874, cost \$180,000.  
Rebuilding 1901, cost \$100,000.  
Rebuilding 1931, cost \$175,000.  
Same place.  
Same stone, mainly.  
Same height, 1931.  
No stairway to top, 1931.

#### Marble Construction, 1931.

Corridor, Utah pilasters.  
Panels, from Missouri.  
Corner rooms, from Minnesota.

#### Narrow Hallways.

Reddish pilasters, Italy.  
Field between, Spain.

#### The Tomb Proper.

Pilasters, black marble, France.  
Field, St. Genevieve, Mo.

#### The Cenotaph.

Red arc fossil, Arkansas.  
(No body in it, no body below it.)

#### Location Of Body.

Six feet in from grating.  
Ten feet below the floor, or  
Thirty inches beyond the stone.  
Head to the west.

#### The Flags, Direct Line.

1—Samuel Lincoln, Massachusetts.  
2—Mordecai II, New Jersey.  
3—Mordecai II, Pennsylvania.  
4—John Lincoln, Virginia.  
5—Stats and Stripes.  
6—Abraham Lincoln, Kentucky.  
7—Abraham Lincoln, Indiana.  
8—Abraham Lincoln, Illinois.  
9—The president's colors.

Nine Four-Foot Bronze Statuets.  
In the rotunda, the Washington memorial "Lincoln," by Daniel Chester French.

The first corner, "Lincoln the Ranger," by Fred M. Torrey.

Opposite, "Lincoln, Black Hawk War," by Leonard Crunelle.

Next comes, "Lincoln On Circuit," by Torrey.

Opposite, "Lincoln Park," by Augustus St. Gaudens.

Next corner, "Lincoln, Debater," by Leonard Crunelle.

Opposite, "Lincoln Birthplace," by A. Weinman.

Next corner, "Lincoln the Lawyer," by Lorado Taft.

Opposite, "Lincoln" at Lincoln, Neb., by Daniel Chester French.

The bases of each are Westfield green, from Westfield, Mass.

In front of the entrance is the Borglum head, heroic size.

#### Bronze Tablets On The Walls.

The Converse outline of his life.  
The Farewell address.  
The Gettysburg speech.  
Extract from Second Inaugural address.

#### Four Outside Statuary Groups.

By Larkin G. Mead, designer of entire monument.

Represent the cavalry, infantry, artillery and navy.

Lincoln statue on south also by Mead.

#### The Obilisk.

Is 117 feet above the sidewalk line.  
No stairway in the spire in the 1931 construction.

#### Department Record.

Robert Kingery, director, public works and buildings.

George H. Luker, state superintendent of parks.

Herbert Wells Fay, custodian of tomb.

William I. Brennan, assistant.

Richard McKinney, caretaker.

#### Notable Collection.

Governor Henry Horner, who has a famous Lincoln collection of 6,000 items, has done much to popularize the new construction.

The collection of a million Lincoln items is the personal property of the custodian and not a part of the state exhibit, but guests having the time can, by appointment, see the treasures that have attracted the attention of a million people. It is the most complete pictorial collection of Lincoln extant.

# ASSEMBLY WILL BE ASKED FOR MEMORIAL FUND

## Court House Will Be Made Into Lincoln Shrine, Hammond Says

The present general assembly will be asked to make appropriations to finance the restoration of the Sangamon county court house, which was the state capitol when Lincoln was a member of the legislature, and the village of New Salem, speakers said Thursday night at the annual dinner for members of the Abraham Lincoln association.

These two projects were urged Thursday afternoon by Carl Sandburg, poet, who spoke at a Lincoln birthday celebration in the circuit court room. Sandburg was the principal entertainer at the banquet, discussing "Lincoln's Americanism" and entertaining with a group of folk songs originating in the Lincoln period.

Logan Hay, president of the association, in his talk at the banquet Thursday night, said that state officials already have taken steps to preserve or restore Lincoln memorials in the different communities of the state.

C. Herrick Hammond, state architect who is in charge of reconstructing Lincoln's tomb, told of faulty construction found in the old tomb. It will never again be necessary to rebuild it after the present job is finished, he said. The architect told of plans already drawn for restoring New Salem.

### Will Place Exhibits

When the court house becomes a museum, exhibits will be placed there which will clearly depict the conditions under which Lincoln lived in Illinois from 1830 to 1860, Mr. Hay said.

Probate Judge Henry Horner of Chicago, who was a speaker with Sandburg at the afternoon program, told of a tour of the Lincoln highway commission, of which he is a member, over the trail followed by the Lincoln family in coming into Illinois.

Lincoln would have enjoyed America's noted humorist, Will Rogers, who has Indian blood in his veins, Sandburg said. He would have appreciated particularly Rogers' statement to persons boasting that their ancestors came to America on the Mayflower: "We were there at the boat to meet them."

Sandburg described Lincoln as one of the strikingly original American literary artists. In the early days of his career he followed the English style of classical oratory but dropped that gradually for simple diction, he said.

About 200 persons attended the banquet. All directors were re-elected. They are: Frank O. Lowden, Logan Hay, Pascal E. Hatch, A. D. Mackie, J. Paul Clayton, Henry E. Merriam, Alice E. Bunn, Edward D. Keys, George W. Bunn, Jr., Henry A. Converse and Robert C. Lanphier. The directors will elect officers later.

The following persons were seated at the speakers' table: E. H. Anderson, Chicago; John G. Oglesby, Elkhart; Judge Henry Horner, Chicago; Gov. Louis L. Emmerson, Logan Hay, Carl Sandburg, G. W. Bunn, Jr., and Paul Angle.

SPRINGFIELD ILL REGISTER  
FRIDAY, FEBRUARY 13, 1931.

# LINCOLN BUILDINGS RESTORATION TO BE PUSHED IN ILLINOIS

## Memorial Association Acts to Return Original Statehouse.

Springfield, Ill., Feb. 12.—(P)—If the tall, black bearded figure of Abraham Lincoln could have walked through the darkened streets of Springfield early today, his head would have been bowed thoughtfully at his eternity.

For during a day of sedate activity Ambassador Katsuki Debuchi of Japan had proclaimed the international significance of the man, and well-to-do modern citizens discussed ways and means of perpetuating the things with which he had come in contact.

The Lincoln Memorial Association, headed by Logan Hay, outlined plans for restoring the original statehouse of Illinois to its former condition. It was in this building, in a little room now used as a court, that Lincoln uttered: "A house divided against itself cannot stand."

Now used as the Sangamon County Courthouse, the original two stories have been jacked up to a three-story building.

Hay and his associates proposed that the state legislature appropriate sufficient funds to remove the bottom story and bring it back to its former state. Governor L. L. Emmerson was delegated to seek the immediate appropriation.

Next, the Memorialists proposed to continue the restoration of the New Salem community where Lincoln spent his young manhood. This work was begun by a motion picture concern, but stopped when the filming ended. The assembly will later be asked to appropriate money to complete this work.

Last, their attention was called to the fact that original work done on Lincoln's tomb in a cemetery here had deteriorated so badly that holes were found in the understructure big enough for a man to crawl through.

It was hurriedly added that no one could approach Lincoln's coffin, however, which lies twenty feet below the surface of the ground beneath sixteen feet of re-enforced concrete.

The new tomb, now under construction, will correct all of these errors, the Memorialists were told.

It was after this that Carl Sandburg, Lincoln biographer, gave a little talk before he started singing songs which were popular in the days of Abe.

"There are many things," said he, "which are frowned upon by the modern highbrows which Lincoln would have loved.

"How he would have enjoyed Will Rogers!"

SPRINGFIELD ILL REGISTER  
FRIDAY, FEBRUARY 13, 1931



# Springfield, Ill., Lincoln Shrine

## Emancipator's Tomb Is in Beautiful Oak Ridge Cemetery in Illinois City.

WASHINGTON, Feb. 10.—While Abraham Lincoln, sixteenth President of the United States, whose birthday is celebrated February 12, was born in Kentucky, and the finest memorial erected in his memory stands on the banks of the Potomac in Washington, the State of Illinois possesses more places associated with his private life than any other region.

A pilgrimage to the Lincoln shrines in Illinois is described by Junius B. Wood in a special communication to the Washington headquarters of the National Geographic Society.

"Springfield, the State capital, is the national shrine of Lincoln," Mr. Wood writes. "One of the largest collections of Lincolniana is in the cramped nave of his tomb in beautiful Oak Ridge Cemetery. As his body was brought here from Washington to find a final resting place in Illinois soil a sorrowing nation paid tribute along the way.

### Lincoln Homestead Still Standing.

"The old Lincoln homestead is also in Springfield. In this tree-shaded mansion the Lincoln family lived from 1844 until their departure, in 1861, to occupy the White House in Washington. After the death of Mrs. Lincoln in 1882 the house was deeded to the State by Robert Todd Lincoln and now contains many relics of the famous Illinoisan.

"At Beardstown, in the west central part of the State, Lincoln gave the amanac a place in criminology by proving that the moon was about to set on the night the State's star witness said he saw a murder when the moon was shining brightly.

"Today the marshes of the Illinois River near Beardstown are a duck hunter's paradise. Twenty-five clubhouses rise within five miles of Beardstown—not makeshift bunks under a leaky shed, but imposing establishments, with annual membership fees from \$1,500 to \$6,000. Each has its own duck reservation and comfortable shooting covers.

### Where Lincoln Was a Soldier.

"At Dixon, in the north central part of the State, John Dixon ran a ferry and inn in 1829, sold whisky for fifty cents a gallon, and bedded man and beast for another fifty cents. Lincoln, Jefferson Davis and Zachary Taylor were among the names on his register. The blockhouse where Lincoln served during the Black Hawk War is here. A little further north, along the valley of the beautiful Rock River, stands a heroic image of the Indian leader Black Hawk in stone, brooding over the land where once he roamed. This gigantic statue, executed by Lorado

Taft, is near Oregon and faces up Stillman Valley, where one of the worst Indian massacres in the history of Illinois took place.

"Near the center of the State, in Decatur, Lincoln made his first residence in Illinois. In Decatur, too, the first Grand Army of the Republic post was established in 1866. A towering corn refinery here reminds the traveler that more than half of the nation's corn products are refined in Illinois. Indians were growing corn in Illinois valley before Columbus saw his first cornfield.

"Lincoln, first of twenty-four American cities of that name, and of seventeen more which are modifications of the name, is off the main highway, in almost the exact center of the State. The Emancipator helped to plan it, and christened it himself by breaking a watermelon over a wagon wheel. Lincoln also surveyed the nearby town site of Petersburg.

### Old Salem Now State Park.

"The deserted village of Old Salem, where he lived in 1831, is now a State Park. The two-story log tavern where he wooed Ann Rutledge, the Offut store where he wrestled Armstrong, the Lincoln and Berry grocery where he clerked, and the Onstot and another log cabin in which he dwelled, are restored. He led his company of woodsmen from there in the Black Hawk war of 1832, ruefully commenting, on his return, that he had fought a war and never fired a shot.

"Bloomington, the center of McLean county, preens itself as the birthplace of the Republican Party, as do Ripon, Wis., and Jackson, Mich. It was here that Lincoln delivered his 'Lost Speech,' in the old Major block, May 29, 1856. It was 'lost' to the extent that the newspaper reporters were too excited to take notes. A lawyer did, but the speech was not published until many years later.

"Carrollton shows the spot where Lincoln made a joke of his duel with Shields by using his sword to cut jimson weeds.

"Chicago's finest park is named for the civil war President, a scenic playground that extends for about five miles along the lake shore and includes many recreational facilities. A splendid bronze statue of Lincoln

sculptured by the master hand of Augustus Saint-Gaudens, has a commanding location. In 1920 a replica presented by the American people was placed in Parliament Square, London."

FINAL REPORT  
LINCOLN'S THOUGHT AND THE PRESENT:  
A PROGRAM FOR HISTORIC SITE INTERPRETATION  
NATIONAL ENDOWMENT FOR THE HUMANITIES

Charles B. Strozier  
February 20, 1979

with

REPORT OF THE EVALUATION COMMITTEE

Roy P. Basler  
Don D. Fehrenbacher, Chairman  
Neil Harris  
Barnes Riznik



## Introduction

The Lincoln Sites Project began in the Spring of 1974 as an ambitious idea to link the Lincoln sites in and near Springfield by means of an interpretative program produced under the auspices of Sangamon State University. Several factors made such a concept feasible. The sites themselves form a geographic and historic unity. Four are located in downtown Springfield: the home where Lincoln lived from 1844 to 1861; the building which contained several of his law offices and the Federal Court (until 1854); the State Capital where he tried many cases before the Supreme Court of Illinois and which was the site of his "House Divided" speech; and the depot from which he left for Washington and delivered his "Here I Have Lived" speech. On the north side of town is his imposing tomb, where he came to rest in 1865. Twenty miles to the west of Springfield is the village of New Salem, where Lincoln lived from 1831 to 1837, before moving to Springfield. Many less important sites mark Lincoln's presence in Central Illinois - restored court houses on the 8th Judicial Circuit, for example - but these six sites in and near Springfield celebrate the significance of Lincoln for some 800,000 tourists every year. Together the sites commemorate a coherent story of Lincoln in Central Illinois: from his awkward but ambitious youth in New Salem to the house where he raised his family, to the scenes of his professional life and emergence as a political figure of importance, to his departure and assumption of the Presidency, to his final return.

These sites were long recognized as a vital part of the American heritage. New Salem was painstakingly re-built in the 1930's. The tomb and the home, at least its first floor, were kept open to the public for most of the twentieth century. For most of the sites, however, the great spurt in restoration came only in the 1960's. The State of Illinois funded a huge project to restore the Old State Capitol. The federal government (Park Services) assumed control of

the home and began a project to restore the entire two-square block area around the actual site. Two private families, encouraged by these publicly funded projects, restored the law offices, and a group of some twenty citizens supported an initial, if not entirely satisfactory, restoration of the depot. By the early 1970's the Lincoln sites in and near Springfield had reached their present state of restoration (with the exception of the depot). Millions of dollars and thousands of hours of effort had been devoted to the preservation of this part of the Lincoln heritage.

A major factor contributing to this work of restoration was the interest of the Springfield community, an interest that previously helped produce the Collected Works (1953) and would continue in the 1970's to support the Lincoln Sites Project and other interpretive efforts. But the creation of Sangamon State in 1970 created a new element in the community's ability to make sense of its historic sites. For the University, established as the state's only mandated public affairs institution, brought a fresh commitment to Lincoln and the whole question of public education. Through its interest in scholarship and education open to all, Sangamon State University (especially its History Program) quickly developed an interest in the sites and their educational potential. Several of Sangamon State University's historians began working independently on Lincoln and topics in local history, while the Dean of Public Affairs, himself an historian, began to consider the larger educational issues. In the early 1970's in other words, a variety of factors had created a climate ideally suited for considering the creation of interpretive materials for the Lincoln sites in Springfield.

There were, however, several problems to be overcome. By 1974 the sites had been beautifully restored but were virtually uninterpreted except for live guides at the home, tomb, Old State Capitol, and New Salem. The information provided was sparse, inconsistent, and uncoordinated. Only at the home was

staffing adequate to the interpretive needs of the site. To complicate matters further, the management of the sites was extremely complex. The Federal Parks Service ran the home; the tomb and New Salem were under the control of the Illinois State Department of Conservation; a separate state agency, the State Historical Library, ran the Old State Capitol; two families owned and operated the law offices; and a private corporation operated the depot. This fragmented management of the sites reflected the intense interest in Lincoln but also contributed to the problems of coordination and cooperation. Everyone, it seemed at times, had a piece of Lincoln. Bureaucratic in-fighting and self-interest made it difficult for the professionals operating the sites to address the basic issues of cooperatively interpreting Lincoln for the public. The average tourist, searching in some latent way to understand his heritage, left Springfield at least unenlightened and at worst confused.

#### Initial Conceptions of the Lincoln Sites Project

In the Spring of 1974 Philip Kendall, then Sangamon State University's Dean of Public Affairs, gathered together the representatives of the sites for a preliminary meeting to discuss the possibility of developing a coordinated interpretive approach to the Lincoln sites. There was nothing specific proposed, but all agreed the concept was intrinsically good. Clearly, the University, which did not possess a vested interest in any site, was the only institution to provide the kind of catalytic leadership that was needed. That meeting gave impetus to the preliminary search for a conceptual approach to an interpretive program. The University then consulted with Gerd Stern, President of Intermedia Systems of Cambridge, Massachusetts, and its own historians. Mr. Stern's fertile imagination stirred everyone's enthusiasm. His vast concept envisioned media presentation at all the sites and the creation of a kind of outdoor museum of sites located in the downtown Springfield urban en-

vironment. These ideas were elaborated and with thought and reflection on staffing and consulting needs, a proposal for planning was submitted in June to the National Endowment for the Humanities.

Funded Plan - January, 1975 - November, 1975

With the arrival of planning money, the University began in earnest to develop the Lincoln Sites Project. The first step was to assemble a staff. Charles B. Strozier, a Sangamon State University historian, became Project Director. Geoffrey B. Ward of Boston, then a freelance writer (and now Editor of American Heritage), assumed the post of Research and Editorial Supervisor. Rebecca M. Veach of Sangamon State University became researcher. Together with a secretary, this skeletal staff stayed together throughout the duration of the project. In time the project grew significantly in size and concept, numerous consultants contributed advice, and the media productions were subcontracted to Intermedia Systems of Boston. However, the staff kept tight reins on every aspect of the project, conducted much of the preliminary research, approved all scripts, and Mr. Ward wrote the pamphlets. Final approval for everything remained the responsibility of Mr. Strozier.

With a staff in place, the next task was to select the historical and museum consultants for the project. It was our primary objective from the outset that we would draw on the best of recent scholarships in developing our interpretive materials. Our aim was much more than accuracy, which can easily be achieved by asking experts to review already conceptualized material. Our aim was first to identify the leaders in the field of Lincoln and Civil War Scholarship, then to involve these scholars in every phase of the project, from conceptualization to implementation. This range of expectation was made quite clear in the initial letter of invitation. We were, therefore, somewhat surprised though pleased at the overwhelmingly positive response to our invitations.



Those historians who accepted our offer to join the project fell into several categories: (1) Lincoln experts. These included Don Fehrenbacher, Coe Professor of History and American Studies, Stanford; Roy P. Basler, Chief of the Manuscript Division with Chair of American History, Library of Congress, (retired); Richard N. Current, University Distinguished Professor of History, University of North Carolina at Greensboro; and Robert W. Johannsen, James G. Randall, Professor of History, University of Illinois. (2) Those scholars who have written on Lincoln but who have concentrated primarily on larger issues in American history. George W. Fredrickson, Professor of History, Northwestern University; Norman A. Graebner, Edward R. Stettinius, Professor of Modern American History, University of Virginia. (3) A non-Lincoln scholar familiar with non-print sources - Neil Harris, Professor of History, University of Chicago. (4) Museum experts. Barnes Riznik, formerly of Old Sturbridge Village and now Director, Lihue Community Museum, Lihue, Kauai, Hawaii; and L. Thomas Frye, Curator of History, The Oakland Museum.

At the same time these scholars were being assembled into our National Advisory Committee, we were also constituting a Lincoln Sites Local Advisory Board. This Board consisted primarily of representatives from all the sites but also included History Program colleagues from Sangamon State University and some important members of the community (for example, the President of the Abraham Lincoln Association). The Board was charged with overseeing everything carried out by the project. From the beginning the Board proved to be most effective as the central point of discussion between the representatives of the sites. Given the fragmented management of the Lincoln sites, the meetings of this Board proved vital in forging cooperation between the sites and building a basis of friendship for a common interpretive program at the sites.

Finally, the consultative services of Gerd Stern were secured. It was clear that effective planning for an interpretive program that was, tentatively,

to include media presentation should enlist from the beginning the advice of an outstanding producer. In fact, one reason for the elaborate structure of the project and the extended period of planning was to build a close relationship between the historical consultants, the local representatives of the sites, and the media consultant. The complex interaction such a structure required inevitably brought some tension, especially at the local level, but generally the interactions were mutually educational. The historians gained new respect for the concrete reality of historic sites as they helped shape the program; the site representatives expanded their horizons under the impact of such a plethora of experts; and the media consultant brought a vivid imagination to the planning as he also absorbed a healthy dose of Lincoln scholarship.

The basic structure of the project was in place by January, 1975. In the next few months a fascinating process emerged as the hallmark of our planning effort. Each historian visited Springfield separately (with some overlap and some in pairs) for a two-day encounter with the Lincoln sites. During each day the director and the researcher toured the sites with the historians. The historian was encouraged spontaneously to relate the interpretive needs of each site. Themes of significance, the available resource material, and the links with the other sites were discussed. With exception, the historians found the sites themselves enormously stimulating and grasped the challenge and excitement of the project. In the evening of these visits, meetings were then arranged between the visiting historians and members of the local advisory board. These encounters were naturally an invaluable part of forging plans that were historically important and feasible in terms of the needs of the site as perceived by its professional management.

The tape recorder proved to be an effective tool in facilitating the planning process. As each consultant summarized his views on a site and its interpretive potential, whether on-site or over lunch or at the end of the visit,

these views were recorded and later transcribed. These comments were then shared with the Media Consultant and the Researcher and Editorial Supervisor, both of whom lived in Boston. Lengthy phone conversations and occasional trips to Boston further consolidated the emerging ideas. With each new visit of an historian, the themes to be developed and the type of interpretation most appropriate for the theme and the site became clearer.

The issues we hoped to develop were as diverse as the sites: individual and social mobility, family life, the law and its interaction with politics, states rights, the secession crisis, and the meanings of war. Each of these broad, evocative ideas defined an inter-related cluster of themes in terms of Lincoln's biography and the historical issues suggested by the site itself. Thus the theme of individual and social mobility for New Salem highlighted the importance of the village for the young Lincoln but also captured the sense of urban optimism that inspired the founders of the village. Ironically, the village, conceived as a "new Cincinnati," failed miserably just as Lincoln himself moved on in 1837 to greener pastures in the burgeoning new state capital, Springfield. The complex story of mobility - for the individual, the town, and indeed, the country - characterized the United States in the critical years before the Civil War.

By June, 1975 our plans were laid and formulated in a proposal for implementation to the NEH. This version of the proposed program envisioned media presentation for New Salem, the Tomb, the Depot, and the Law Offices; the pamphlet series; and an interpretive map. The proposal also requested funds for a week-long conference to make available to the project the best of recent scholarship on Lincoln. Finally, the proposal described an elaborate process of evaluation that involved pre- and post-testing and the scholarly evaluation of several experts.

After submitting the proposal, a long period of anxious and frustrated

waiting began. The first word we received came in the Fall of 1975 was that the budget had to be cut substantially. In haste everything was trimmed; the Tomb show, for reasons already described, was eliminated; the evaluation procedures scaled down; and expenses everywhere reduced to an absolute minimum. In early 1976, although we still had no word on funding from the NEH, it was apparent the project had to begin its work or risk failure in the completion of its tasks. For example, the conference was planned for June, 1976 and work had to begin on the arrangements or it had to be cancelled. Luckily, Sangamon State was willing to gamble on the success of the project's funding and put crucial staff members on salary against future receipts. In this uncertain situation, the NEH award in March, 1976 was particularly welcome.

#### Implementation, 1976-1978

The Winter and Spring of 1976 centered on two principal tasks: planning for the June conference and drafting of scripts for discussion at the conference. The conference plans fell into place quite nicely. During the planning period (and, therefore, part of the implementation proposal) thirteen scholars had already agreed to participate in the conference. This group included everyone from among our group of consultants (with the exception of the two museum experts) plus a number of other scholars with specific contributions to make. The format we devised was a five-day event which lasted from 9:00 a.m. until 10:00 in the evening. Each day focused on a site/theme and was built around three formal papers and abundant opportunity for discussion.

One original part of the June, 1976 conference was to structure daily lunches at which the conference participants, project staff, and site representatives discussed the scripts. These unusual encounters between academic humanists and museum/historic site professionals mediated by the project staff provided, we believe, a model of such interactions. The discussions, which



were taped, centered on the concrete assessment of the scripts for the four presentations: New Salem, Depot, and two-part Law Office show. Each day the participants in the script conferences changed (except for project staff) as the discussion moved from one site/theme to another.

The project staff was naturally somewhat anxious that such an intense, semi-public review of the scripts might prove disastrous and not necessarily helpful. However, these fears proved groundless. The historians, who were by then intimately familiar with the project, approached the material with care and intelligence, eager to provide helpful suggestions, iron out a few rough spots, and correct minor errors. The site personnel, as a result of these discussions, came to understand much better our objectives and how the shows themselves were viable means to the end of public education.

Most importantly, however, the script conferences "worked" because the scripts had been intelligently and creatively drafted by Mr. Stern and Mr. Ward. They had been written under some pressure due to the funding schedule, but we were able to meet our deadlines. The long months of planning and the accumulated mountains of research clearly facilitated the writing process. The Depot script developed in detail the twelve-day inauguration trip from Springfield to Washington in February, 1861. The script drew on a wealth of documentary evidence and used an extensive amount of material from the authentic Lincoln record. In the two-part Law Offices presentation a rich selection of material from the history of law in 19th Century America and Lincoln's part in that history shaped a lively and sophisticated program of interpretation. The only original script that perhaps failed in concept was that for the New Salem movie. The script envisioned a mixture of scenes from 1860 and the 1830's and employed the subjective camera (who was Lincoln). It is by no means certain the original concept for the movie had to fail; certainly no one at the time saw it as flawed or unproducible. But it turned out to be too complicated an approach to handle easily - at least for our first producer.

It is worth noting as a part of this discussion that our media productions were most dramatically successful when we had access to abundant documentary material, e.g., the Depot and the Law Offices. The same, we feel, would have been true for the Tomb presentation. Furthermore, the media format for these shows was remarkably simple - slides and voices based on the authentic record. In the case of New Salem, the record is painfully sparse. The richest and most producible material is entirely anecdotal. No photograph or painting of Lincoln exists for the New Salem period. And even the village itself as an historic site is a reproduction, not a restoration, and includes a paved walkway, identification signs on the cabins, and fire hydrants in the grass. Material for the New Salem period exists, of course, but it is limited. In addition, our plan to use a difficult media format - film rather than slides - further complicated the assignment.

In any event, we felt the conference was a success and met its objectives. Literally everyone with a stake in the project had participated in the review of the scripts and given us an enthusiastic green light to proceed. The scholarly papers and discussion had proven to be remarkably successful and of very high standards. Informal discussion as well during the week proved to be equally helpful in generating ideas for visual sources for the shows and subtle points of interpretation worth developing in the pamphlets.

Full-scale production of our program began almost immediately after the conclusion of the conference. Mr. Geoffrey Ward retired to his study with boxes of notes, a room full of books, and innumerable ideas to begin the arduous and lonely task of writing the pamphlets. After an initial period of orientation, Mr. Ward began to produce by the late summer drafts of the pamphlets at the rate one per month. These thoughtful, well written essays ran to 15-20 pages of double-spaced, typewritten text. Suggestions of other staff members were then incorporated and facts checked before re-typing. Then this draft of the pamphlet

was circulated to all members of the advisory committee and to the local board. The advising consultants, a responsible group anyway, were particularly careful in their review, since they knew their names would appear opposite the title page of every pamphlet (they were also aware they would be credited in each of the media presentations).

When all comments had been received, Mr. Ward and Mr. Strozier worked out final wording for the text based on the diverse suggestions from the consultants and local board members. There were, of course, contradictions and, to our mind, irrelevancies, among the many worthwhile comments. But, as we so often discovered, most of what our talented group of consultants suggested made good sense and helped improve an already impressive draft. No one rejected the basic approach, length, or interpretive focus of any pamphlet. Throughout the long review process it was more a matter of fine tuning.

By early 1977 Mr. Ward and Mr. Strozier began to consider issues of picture selection and lay-out for the pamphlets and map. Almost all the ideas for pictures came from Mr. Ward, who was quite familiar with photographic archives in the United States. A designer was hired and a long, in fact, unnecessarily long, process of designing the pamphlets and the map began. It was to take over a year before the pamphlets were actually produced. Part of the problem was the staff's close control of all stages of design. The main reason for the delay, however, was the tardiness of the designer. Ironically, it turned out that the map, which was the simplest part of our interpretive program, was, next to the New Salem movie, the most difficult to produce. We went through at least six versions of the map before the project staff and the local board was satisfied with the results. Eventually, however, a satisfactory design was worked out. In the Spring of 1978, 25,000 copies of the map and 10,000 sets of the pamphlets were delivered.

During the nearly two-year period of production on the pamphlets and map,

work was simultaneously proceeding on the media presentations. In the latter half of 1976 and for most of 1977, there was activity on all fronts. An intense search began for visual material to support the Depot and Law Office presentations. Most of this work was actually carried out by the producer's staff in Boston, though the project staff contributed ideas and help wherever possible. The unique style of Mr. Stern made it easy at all times to maintain open lines of communication. A vast array of visuals emerged from this effort: photographs, paintings, newspapers, financial records, legal sources, cartoons. In some cases, despite all the work, there simply was nothing and contemporary photographs had to fill in gaps. For example, Mr. Stern had photographs taken of several representative courthouses on the 8th Judicial Circuit; of interior shots of the Lincoln house; and landscapes of the countryside between Springfield and Washington, D.C. in mid-February.

Other aspects of product for the Law Offices and Depot shows also began at this point. A consultant at the Library of Congress, Ms. Gillin Anderson, researched music scores for the 1850's and came up with a number of excellent suggestions for background music. Those scores were then arranged and recorded in a Boston studio with great care and attention to detail (such as the choice of instruments). This creative use of music turned out to be one of the most effective and delightful aspects of the final presentation. The recording of voices also proceeded well. In the selection of voices, the most challenging job was to find the perfect Lincoln voice. Most producers tend to cast Lincoln with a strong, usually baritone voice that fits the average listener's conception of what Lincoln must have sounded like. In fact, we know from the sources that Lincoln had a shrill, high-pitched voice with a Kentucky twang. After a long search, we finally selected one of our own consultants, Roy P. Basler, to record the Lincoln passages. Dr. Basler, a Southerner himself, has a high-pitched



voice and, as probably the greatest living authority on Lincoln, was the perfect choice to interpret the words of Lincoln.

Throughout this lengthy process of production we found the scripts generally held up quite well. The one exception was the Law Offices courtroom audio presentation. In this case it became increasingly clear that the original script was much too long for the historical space itself. Much of the pressure to reconsider this script came from the owners of the Law Offices, who insisted with increasing vehemence that 10-12 minutes was the outside length of time any visitor would listen to an audio presentation in the courtroom. Mr. Stern, therefore, drastically cut the original script and the revised version circulated again for review. This interaction between site manager, producer, consultants, and project staff was a good example of the effective working relationships that were by then firmly established. For, in fact, the owners of the Law Office were absolutely correct. Our original conception of the courtroom show had not been sensitive enough to the endurance limit of the average tourist. The revised script was a marked improvement.

By late summer of 1977 the Depot and Law Office shows were complete. Each was then presented for preview to the local board which enthusiastically approved the results. A few suggestions for visual changes were made and the work on these presentations was then completed. The first installation was with the Law Office shows in early 1978. The owners of the site carried out the necessary remodeling work in the orientation room. Without any fanfare as yet we began running both parts of the program for visitors.

The installation of the Depot show was rather more complicated, because the site itself had long since fallen into serious decline. In fact, as early as 1976 the corporation that then ran the site was all but bankrupt. By mid-1977 it was clear that a major effort was needed simply to save the

site and an even larger effort was desirable to restore and remodel it. For these reasons, the Lincoln Sites Project launched a separate effort to raise over \$40,000 and involved Sangamon State University in the work of remodeling the Depot. Plans were carefully drawn, based on extensive consultation with experts, and the actual work carried out in the Winter and Spring of 1978. The University assumed management of the site. The show was installed in the Spring of 1978. The University assumed management of the site. The show was installed in the Spring of 1978 and the work of remodeling completed in time for the opening ceremonies on June 9.

The successful results with the Depot and Law Office presentation were not matched with the New Salem movie. There were many reasons for our initial failure with the movie, not the least of which was the selection of an inadequate producer (Mr. Toni Cherubini, an associate of Mr. Stern). The selection process had been an open one (as with everything in this project) and the staff had taken pains to involve the local advisory board in the review of candidates. However, the producer proved unable to match the unsurpassed work of Mr. Stern with the other presentations. Filming lasted many months and involved numerous local participants and many hours of the New Salem professional staff, not to mention the Lincoln Sites Project staff. The raw footage as viewed by Mr. Strozier and Mr. Ward in Boston appeared good, though from the beginning we sensed the results would be at best only acceptable.

What gradually set in, we now painfully realize, was an escalating process of self-deception. Everything else was proceeding so well and the desire so strong to want the movie to be good that the project staff began subtly to lose its critical powers. For example, the uneven quality of the footage was noted in discussion with the producer at an early stage. But he airily dismissed the difficulties as minor and characterized the problem as one easily solved in the final mixing stage. Much too easily, we accepted the explanation.

We also uncritically approved the final rough-cut, which was inexcusably bad. Furthermore, these approvals were made without insisting that the footage and rough-cut be shown to the local board in Springfield. Clearly, with a film such a process would have been difficult. But it would have been possible and clearly should have been done.

When the final version of the movie arrived in the Fall of 1977, it was a disaster. Clearly, we had a major problem. The movie was an integral and very important part of our interpretive program. Most of our money was gone and there was little prospect of additional support from the Endowment. Feelings of resentment between the Department of Conservation and the project had replaced the earlier spirit of cooperation.

However, a way out of our dilemma gradually emerged. It began with a frank recognition to the local board and the Department of Conservation that we had failed. No defensive attempt was made to blame anyone but ourselves. We also made a commitment to the local board to stick with the movie through revision to the limit of our capacity. Such a commitment meant essentially the willingness to work hundreds of hours without pay. The new producer, Mr. Stern, fired his colleague who had produced the movie and agreed to revise the movie himself at cost. Mr. Stern agreed to keep the project alive as long as it took to complete the revisions. Finally, after consulting with the Endowment and a close review of our available balance in the project budget, we calculated that all remaining monies would be sufficient to support the necessary revision.

First of all, Mr. Stern wrote a completely new script. The draft of this script was luckily complete for the project opening on June 9, 1978. At the ceremonies were three of our consultants, Don Fehrenbacher, Roy Basler, and Neil Harris, who took the time to participate in a second script conference with project staff and members of the Department of Conservation. With this

approved script in hand, Mr. Stern returned to Springfield the following month for a week of additional on-site shooting. He then recorded the voices in Boston and completely re-edited what was usable from the original footage. At this stage, Mr. Stern made a special trip to Springfield in September, 1978 to show what he was working with to the local board. That meeting was a triumph and proved to us all Mr. Stern's remarkable creativity and, perhaps, the benefits of perseverance. Needless to say, the final product, which we received some two months later, was approved and has become the interpretive film at New Salem.

Throughout the two and one-half year period of implementation, our attention was necessarily focused on the production of the interpretive program. However, the Lincoln Sites Project generated several related projects as a result of our deep involvement in historic site interpretation. The remodeling of the Depot, discussed above, was one such project. Another was the docent program we instituted at the Law Offices. Under prodding from one of our consultants, L. Thomas Frye, we felt the need to develop a model program of highly trained volunteers at one site to demonstrate the viability generally of such an approach to live guides at all the sites. We chose the Law Offices largely for convenience: the geniality of the owners and lack of any bureaucratic structure in the management of the site made it the perfect place at which to implement our experimental program. The project researcher, Ms. Rebecca Veach, and Mr. Strozier gathered a large collection of materials and recruited some 15 volunteers for our first cohort. The training course lasted throughout the Winter of 1976-77, meeting weekly for sessions in the Law Offices itself.

In some respects, the docent program was a success. The volunteer guides who began work with the 1977 season were well informed and committed. Most kept a regular schedule or were readily available when asked by the owners to meet groups. Several guides, kept reading new material and some were sufficiently



motivated to continue academic work in history at Sangamon State. The guides seemed to derive personal satisfaction from their work and certainly demonstrated to the skeptical that docents are one possible alternative to decreasing numbers of inadequately trained guides at the Lincoln sites in a period of shrinking budgets.

However, the program eventually fizzled and is now dead. The involvement of the project staff in such a training program was on its part entirely voluntary. Long term management necessarily had to be assumed by others, who were not forthcoming. We discovered that to continue such a program, as opposed to initiating one, requires a great deal of time of a committed professional. Docents need stroking, organizing, prodding, encouragement - none of which the Lincoln Sites Project was in a position to provide. We chose the Law Offices as the site as which to initiate a docent program in part because its informality made it possible to avoid bureaucratic and turf disputes. But in the end, this very lack of a professional structure meant that no one was in a position at the site to pick up where we left off. In time fewer and fewer docents appeared for work and by the tourist season of 1978 our noble experiment quietly faded away.

Another activity sponsored by the Lincoln Sites Project was the collection and editing of a book based on the essays delivered at the conference. Sangamon State Professor Cullom Davis, Ms. Veach, Mr. Ward, and Mr. Strozier worked on this project. We completed the manuscript by late in 1976; then began a long search for a publisher. The book is long and scholarly and thus presented problems. One press rejected the book for rather spurious editorial reasons, but in general it seemed that its expense made it a questionable venture. Recently (that is, in the early Fall of 1978), however, the Southern Illinois University Press expressed a desire to publish the book (with some cuts) if we could produce a subsidy. Sangamon State has agreed to provide such a subsidy

and the book will appear by the Fall of 1979.

### Challenges for the Future

It does not seem the prerogative of the project director in such a report as this to attempt any broad evaluative assessment of the project beyond that which necessarily emerges from a biased history of our efforts. Such an assessment is the duty of the evaluators, who have admirably carried out their duties. It would be useful, however, to complete this report with a look forward at the challenges for the future. These fall into several categories: issues of site management, more effective distribution of our written material, coordinated training of guides sensitive to the enhanced interpretive potential of the sites, and the need for added or improved interpretation at several sites.

The patchwork quality of conflicting Federal, State, and private interests managing the Lincoln sites must in the long run be simplified. Monolithic structure breeds its own discontent, but the existing problem of decentralized authority at the sites makes effective cooperation extraordinarily difficult. The catalytic role of the University in the project served partially to bridge the differences and unite the various parties in a common effort. But as long as it lasts, the structural disarray associated with the pattern of diverse management will continue to hinder effective cooperation between the sites. And with Springfield's Lincoln sites, which are historically so interrelated, any failure of site operators to share ideas, time, and money means the public is condemned only to grasp a part of the vital significance of the Lincoln heritage: at the moment, luckily, there is some indication changes are near at hand. Discussions are currently underway to transfer management of the Depot and the Law Offices to the Illinois Department of Conservation. Such a transfer would give the Department a commanding presence in the Lincoln field

with control over four of the six sites. Clearly, a management consolidation would be only a first step toward more meaningful cooperation. But it would be an encouraging start.

Two key problems that have plagued the project since its opening in June, 1978 have been the inadequate distribution of our written material and the relative lack of awareness of guides at the sites of what is now newly available. Coordinated management of the sites will in part begin to address these problems. But recently a leading member of the project's local advisory board, Mrs. Sally Schanbacher, prodded several of us at the University to plan a major conference in the Fall of 1979 to bring together academic humanists connected with the project, sites professionals and guides, and teachers in the school system. Such a conference, if funded by the Illinois Humanities Council, should enhance the process of disseminating the results of our work and help consolidate the spirit of cooperation and effective communications begun by the project. We intend, tentatively, to follow-up on the conference with special workshops at the University during the Summer of 1980. The key figures in the planning of the conference will be Mrs. Schanbacher, a Trustee of the State Historical Library (which operates the Old State Capitol) and, Christopher N. Breiseth, Sangamon State Professor of History.

Finally, we envision another Lincoln project in the not-too-distant future. The Tomb literally cries for a simple, elegant presentation. If space can be made available, our original proposal for a tasteful and moving slide show could quite quickly and cheaply be revived and implemented at the site. It would also be good, we feel, to carry through on our thwarted efforts to produce an audio presentation in the Legislative Chamber of the Old State Capitol, the site of the "House Divided" speech. Most of all, however, the Home needs to replace the movie it now shows in the Visitor Center adjacent to the site.

The Center possesses a rich multi-media capacity which is now only partially utilized. As a logical conclusion to our previous efforts, we would like someday to launch a second Lincoln Project and interpret the Tomb, the Legislative Chamber of the Old State Capitol, and the Home.

"GUIDES, TEACHERS AND PUBLIC:

PARTNERS IN HISTORIC SITE INTERPRETATION"

An Address Delivered by Dr. James Deetz  
at the  
Lincoln Sites Conference,  
Sunday, September 30, 1979  
at the  
Illinois State Museum  
Springfield, Illinois  
Jointly Sponsored by  
Sangamon State University  
And the  
Illinois Humanities Council



Thank you very much and good morning everyone. You have just been given the title of what I am talking about and indeed I suspect I am. However, I should be very honest and say I didn't make it up, but any time one talks about historic sites interpretation, guides, teachers and the public automatically become part of that equation. That is what I want to do this morning with all of you. When I came here two days ago, I guess I knew what most school children knew about Abraham Lincoln, and little else. I must say it has been a very pleasant education for a day and a half. The only problem is, I suspect that everytime I spend a five-dollar bill over the next three weeks, for an instant I'll wonder how to interpret it before I pass it over to the clerk.

In any event it has been very, very rewarding. I purposely held off shaping this into final form until I had a chance to get around to the various Lincoln sites in town, so that what it is that I do say to you might in one way or another have some relevance. I don't pretend to be competent to address the historic specifics in this instance, and therefore, much if not most of what I will be saying this morning and showing you with some slides will really deal with the broader philosophical questions of what proper historic site interpretation is, whether it be Sodamere Mission in Tucson; the Lincoln Sites in Springfield, Illinois; San Simeon Castle in California, or, where I used to work, Plimoth Plantation, site of the landing of the Pilgrim Fathers (somehow they never had their mothers, I don't understand that either, but maybe they were just a bunch of 17th Century MCP's). In any case, I hope what I am about to say will indeed relate to many of these questions.

The goal of historic site interpretation is to look at the American past and to find ways to help the visitor, whether it be a kindergarten child or someone from a senior citizen's group, a college professor, or people from a special education group, to understand that experience in a coherent logical way. I think we have to realize that sound interpretation depends on three absolutely fundamental components. You cannot cut one of them out without damaging, probably beyond repair, the efforts you are making. These components are a) the historic things or objects and, b) people who were linked with the things or objects in the historic past, and, c) the connection between the objects and the people, what it says about how they behaved, how they thought, how they went through life on a day-to-day basis.

Those being the fundamental inside components, clearly one must work with the interpreter as a link between the physical world (whether it be a building or a restoration or a period room) and the public or the visitors, whoever they might be, to convey this understanding of the physical in nonphysical terms. And if we stray away from this and if we put ourselves in a situation in interpreting where, what you are saying in your interpretation could just as easily be said in a snow white sterile box, you have got a problem. In other words, at all times you should somehow link what you are saying to the particular environment in which you find yourself. The alternative is simply publishing what is being said, having at least the benefit of a good copy editor and circulating it in printed form.

I want to share as many ideas with you as forty or fifty minutes will permit. These are really what might be called, "in-the-best-of-all-possible-world" ideas. That is, given unlimited money, unlimited, highly talented staff, what would you do? Admittedly, none of us has that. I did not have it when I started the Plimoth Plantation and had probably less when I left, which was not my fault. The point is that we have to think of the best to shoot for so that we can always be aiming upwards. An overall program is necessary. So if you have a short fall, if you fail, at least you fail on the way rather than failing in a vaccum. And I think that becomes very, very important. Secondly, I would give all of you the advice who work in this field to be brave, to try crazy things, not to be cowed and think, "Oh my God, what will they think about this." or "Oh my heavens, what will I do if I try that and everybody gets angry." We've done some outrageous things at Plimoth and we have had absolutely towering, catastrophic failures, and we've had brilliant successes in equal measure. But the overall result I think (I love the place though, so I'm biased), has been to move us further along toward imaginative interpretation than we would have been had we worried every day about little things kind of getting in

Understand that some of these ideas might never work in the context of historic sites interpretation in the Springfield area but others might. Having looked the sites over now for a whole day and evening, I already see a number of areas where these fit. Unfortunately or fortunately as the case may be, I will illustrate my ideas with a brief presentation of visual material from the Museum in Plimoth where I worked, because that is what I understand. There's no reason in the world that how it worked there cannot work here equally well.

Number one, in terms of suggesting something I think very important. It is critical that we understand the times as well as the person whom we are talking about. It is impossible to understand William Bradford, General Custer, or Abraham Lincoln unless we know about the world of which these people were a part. That is no small order; indeed, carried out in its best way, it requires research commitments and energies beyond the average organization. Nonetheless, anything that can be done to create the overall cultural and general behavioral context of an historical person whom we choose to interpret, is bound to broaden and deepen the kinds of understanding which we can then convey as we interact with the general public, including teachers, and school children.

Something that came up in a panel discussion yesterday illustrates how this might work here. It is a bit outrageous and I am not so sure that when I mentioned it yesterday half the people in the room thought I'd lost my mind, but let's try it anyway. In listening to the very fine address by Stephen Oates yesterday afternoon I was struck by his comment on the fact that Lincoln was given to spells of melancholy. The first thing that struck me was, well yes, but did lots of people have that problem? In other words, in a much broader context, was melancholy a trademark of the early nineteenth century personality. I do not know for a fact whether it was or not, but I could at least suggest that looking at other evidence including Lincoln's house--and I don't mean because the horse-hair couch is black--that indeed such may have been the case. Let me simply sketch out the thought process behind this surmise. As anthropologists, we always look at the large system, the overall picture, and try to establish connections between everything in it so in this case somehow one can try to make a logical series of steps between the floor plan of Abraham Lincoln's house and melancholia. Can that be done? If it can, you can start talking about psychological attitudes in terms of the layout of the house you are interpreting and that becomes kind of neat. The fact that I am right or wrong in this becomes secondary to the approach I am suggesting.

It's pretty obvious that in the latter part of the eighteenth century, and we can document this from written records as well as archaeological data from material culture, American culture and all of Western European culture, I suspect, was undergoing a profound change in world view marked among other things by a total collapse of the earlier corporate social systems and religious systems which supported the individual by linking him or her to a larger group.

With that gone we see the individual rising into prominence. At the same time that he rises and becomes more important, as Professor Henry Glassy stresses in his very excellent book, "Folk Housing in Middle Virginia," the individual also wants to become anonymous. It's a strange paradox. With this new freedom there is great stress. "Now I'm out here and it's me and my goodness it's scary." The individual is caught in a trap where he wants to emphasize his individuality and individual worth, which forces him to stand free of the support which earlier social systems provided. This in turn is reflected by the very marked increase in privacy and individual rooms which we see in the development of the Georgian-inspired double-pile central hall house, or the very common central hall, single-pile eye house which dots the countryside all through the Midwest. We can point to this as physical architectural evidence of the individual's desire to be him or herself rather than to live jointly or corporately with a larger social group. Indeed, Lincoln's life, going from New Salem up to the house in town, makes that statement on both ends because the earlier houses have corporate structures and you can look at those little cabins and see where a whole group of people lived and interracted together. Now over here in Springfield some years later this had changed.

If we look at the material culture and the culture of death in the early nineteenth century, it's fairly morbid. Perhaps this is reflective of a larger attitude which could almost be predicted from the fact of this dreadful paradoxical position of being out on one's own, yet not having the kind of support to give one confidence, while being divested of all those religious assurances that were there from the whole Elizabethan cosmology, the great chain of being, predestination, wonderful devices to make you happy. They are gone because the world has become secular and business has taken over while the church is fading. It could be a time when death has a special fear and a special terror. Therefore, who knows (and I don't), maybe this melancholia was a far more commonplace condition than that invested in a single individual. It should be investigated, if nothing else. I think that is the way you can stitch these things together. It is a funny circuitous route, but I think it illustrates how in looking at objects one can stitch them back into thought and behavior, leading to more exciting, more inspirational historical site interpretation.



Paranthetically, I might add, you are aware I know of the prints, the samplers that were done in the early nineteenth century invariably showing a lady at the grave of a lost one. For some curious reason it is never a man. I do not know what that means either, but you know the kind I mean. There were numerous prints of this kind that come right at that very same time, not later, and not earlier, because at least in the old days, the Puritans certainly, and most individuals in post-Medieval, pre-Renaissance England could look death fairly square in the eye. It takes a brave person to stick a grinning skull on top of a gravestone marking the resting place of a loved one. Later it gets sloppy and sentimental and I think that says something about distancing and attitude. All of these things then can be brought together in a material configuration and given interpretive value. From the looks of all your faces I think I left you miles behind in this stuff, but I will hurry up again and get more practical.

To get a good fix on what life was like we have got to do historical demography and we have got to probe inventories and titles and occupational specialties. To restructure how the whole society lived, whether it is Abe Lincoln's, or in our case at Plimoth, William Bradford's, also permits us to look out on the world the way those people did, at least to a degree. That is what we anthropologists in our painfully turgid academic jargon call the "Emig View". In other words, looking at a culture from within one's own cultural categories as opposed to what we call the "Edig View" which means taking our cultural categories and imposing them on another system. I think here is where one of the biggest failures in historic sites interpretations comes in: what I call the knitty-knotty-herb-and-candle syndrome in American historical interpretation. Somehow everything in the past was cute and quaint and charming. Well, to those people, believe me it was not. By pointing to this funny little piece of furniture or this nifty little yarn spinner as something special, we seem to ask, "weren't they smart in those days?" I doubt it frankly. No smarter than we are today. They had to get a job done. So you have to come from the inside of the culture and then you begin to read what it was like to be there then, not from the perspective of a twentieth century person looking back in great puzzlement and wonder on the curious artifacts which dot historic sites all across the country. Furthermore, at least my New England experience tells me, and I suspect it's endemic and pandemic in the nation, that if everybody dipped as many candles as we are



told they dipped over the colonial period, we would now be smothered under about a 20 foot thick layer of bayberry wax because it's just dip, dip, dip all day long, all night long. You know, it takes fifteen pounds of bayberries to make one pound of wax, and then all that dipping. They never ate. Well, they couldn't because there was nothing in the yard but herbs. Again, tacking this kind of quaintness upon the past doesn't make it, folks. We must really take a harder look at life as it was. The job is hard and it is not going to be done easily, but you can do it.

I think we did in fact manage at Plimoth to get back into the heads of seventeenth century personages. Maybe not totally. We are not kidding ourselves. You can never really recreate the past. If you think you can, you are wrong because it is another world. Who was it said, "The past is like a foreign country. Things are different there." Well, that's a very strong point and I think one well worth heeding.

I might recommend a book which addresses this truth beautifully. I am not a science fiction buff and I hate time travel stories even more, but there is a marvelous book entitled, Time and Again, by Jack Finney (who also wrote Invasion of the Body Snatchers, but that's all right. We do different things). This is a book on the time travel in New York City in 1882. The guy is very sensitive to the profound, almost awesome shock that stepping out of the twentieth century into the late nineteenth century of New York, our own culture, would engender. He gets into all manner of things to do with historic costumes, faces, dress. While marvelous fiction, the book makes a thoughtful statement about some of the problems faced by all of us in historic interpretation. And, if 1882 was as different as I suspect it was, gracious it must have been weird back in 1627.

In looking at this whole system I would like to talk about two quantities: the things or objects being interpreted and the interpreters dealing with the things being interpreted. First thing. I would urge all of you not to turn your noses up at reproductions. I think there is a very logical case for far more extensive use of reproduction artifacts in the context of historic site interpretation. Let me go down a list of the reasons why.

First, it is more logical. It makes no sense to walk into a room and when shown a coverlet to be told in effect, "You are now two hundred years in the past." When you pick up the coverlet your fingers go through it because it

is rotten, having been around for two hundred years. That coverlet, if it is in the present is already two hundred years old. Similarly, it makes little sense to pick up a book with the binding cracked and all the glue cracked and say, "This is a book that was read." when that book, if you were in the past, would look brand new. Nationally, we as historic sites interpreters have to educate our visiting public to the fact that when one walks into a well recreated historical environment, the stuff should not look like it is two hundred years old because that would mean that two hundred years ago people were furnishing their houses with antique chairs you can't sit in, beds you go right through because the ropes are rotten, covers your toes stick through when you pull them up, books which fall into a pile of dust when you pick them up. But freshness bothers people. It's off-putting in a way. I can honestly say from first hand experience, however, that after the initial shock, the freshness is very exciting for the visitor. And once you have decided on fresh reproductions, you are taking the first major step toward a whole series of other very neat things.

Secondly, I think it is curatorially criminal to put genuine antiques in any but the most carefully controlled environmental conditions, using them in period rooms in houses where the humidity goes up and down and temperature varies. You might not notice the changes today, but if we care about our stewardship for people five hundred years from now, we had better clean up our act and get those fragments of the past under proper care, and not stick them around in various historic sites we are interpreting. Given extensive use of reproductions, you can involve school groups particularly in a hands-on program. You don't have to worry any more about ropes. "Come on in. Have a seat. Group through the doors." That's what we do at Plimoth. I've walked into a house one day and there was a couple in one of the beds. They were just checking it out, but the point is they were made to know they could use the bed. If you invite the visitor to become a part of that physical world (we'll get to the personnel problems in a minute) and talk with them in a different way, suddenly they become the interpreters and you become the informer. They experience it with you rather than experience your dreadful, over-the-rope monologue, "this is," "that was," "that is," etc.

Paranthenetically, I notice here, as I've noticed in every historic site across the country (I'm not a grammarian and am probably wrong) the weird use of the subjunctive, "would have," in historical interpretation. This "would have been" the parlor and I always wonder, well, why wasn't it? "This was so and so's parlor." Now that is a nice direct way of introducing the room. When the interpreter says, "She would

have cut the bread here," I wonder what the problem was. Did she cut it up in the back yard, I ask myself. I wonder where this use of the subjunctive started? It's a very curious thing because you find it coast to coast, sea to shining sea, Canadian border to Mexico. Everybody would have done something and maybe that is why the country is in the mess it is today.

Anyway, if you can touch these things in a hands-on museum, you can use them. And if you can use them, suddenly you can get your interpreters started actually to involve themselves in such a way that without ever once requiring, they will lapse or more properly, advance from third person past to first person present. Instead of saying, "They did," one automatically says, "I do." That is first person interpretation. It is very hard to do if you do not involve your interpreters in the very thing which they are talking about. If you do, it becomes automatic and the logical thing to do. When they are no longer play-acting, they can say it because they did it. We finally learned after far too many years at Plimoth that it was better to build our own recreated houses rather than to pay contractors to come in who had to work at special rate in special hours and use power tools to simulate the original old fabric when we could take our costumed period dress interpreters while we were open and have them build the same houses and make the construction of the museum part of the interpretive activity. The savings in money was vast. The standard house at Plimoth Plantation built by contractors was brought in five years ago at \$25,000 just for a little two-room, hall and parlor, simple seventeenth century timber-framed house. If I'm permitted to write off the labor costs against the education budget, well, what is the difference? They are interpreting anyway. We found we could bring a house in by building it as part of the interpretation for about \$4000. That is amazing. So build your site and while you are building it people can watch and see it happen if you have trained your people that it is not too hard to do.

I will show you that we took a bunch of people who had never built anything better than a shelf and they built a timber-framed house. It went up and was great because it was not fake this and fake ~~that~~. It was a reality. When those people moved into that house and interpreted, they did not say, "Well, then they would have waddled the walls that way." Rather they said, "We waddled them walls." They had mud all over themselves. They had blisters and so you suddenly put your interpreters into a system in which they have a large first-hand stake and that really helps.

I might finally add that this whole philosophy of reproduction has even further repercussions which should be touched on, even if not the subject today. The restoration movement in America today has the strange paradox about it that the success of an historic house is measured by its rate of destruction. In other words, if lots of people come to see it, which you hope, they are going to wear it out. It was a shock to me to learn that Old Ironsides is not Old Ironsides. I think a part of the wheel is the only thing left of the whole ship. It replaces itself like the molecules of the body or the atoms; I'm not the me I was twenty years ago, but I still feel like the me. By the same token, Old Ironsides has been replaced one piece at a time until there is nothing left of the ship which was actually engaged in the various naval combats from which it got its name. By the same token we might give some serious thought to recreating them totally rather than using them as places to take people through. We have the data. It is built into the houses. Save the houses for the purposes of analysis and research and for future generations. Because if we do not the time is going to come when out of loving them we will have destroyed them and will have wiped out our entire physical past. I do not mean over twenty or fifty years, but let us think about a longer time frame, like three hundred years. People are going to be following us down over the decades and centuries.

I already mentioned a bit about first person interpretation. I think it is worth experimenting with particularly if you can structure your training program so that interpreters are given a chance to do at least part of the basic background research on the material which they are interpreting. That way they can create a knowledge base, which of necessity should be larger than that which they are called upon to convey to the visitor. This has the added value of not inflicting set speeches upon people, where people are brought in, the presentation is made, and then they leave. A dialogue is far better and with a little imaginative training it is possible to bring an interpretive staff along in that way. If they are doing it first person, it is the kind of dialogue which is really a dialogue between now and then. And so people will come in and ask, "What are you doing?" "Well, I've got to do this because my husband is due home soon," and so on and so forth. In the end, all the information comes out just as well. Our interpreters at Plimoth got very good at this.



I walked into a house one day and right behind me a pair of visitors asked the lady who was cooking up a meal, "Are all these things handmade?" She looked at them very funny and said, "They're not handmade, we use tools." That was a brilliant, insightful piece of interpretation because in the pre-industrial world handmade had no meaning because there were no machine-made things. So if you say to a seventeenth century person, "Did you make this with your hands?" he or she will think you have lost your mind because you think it was made with hands like modeling clay. They used frows or axes or knives which interpreters can be trained to use today. I know, because we have done it. You can bring your interpreters along to a point where they are thinking on their own and automatically responding because they somehow take on another personality, if you will. They are living partly in another time and begin to think and react in the categories of that time. The result can be nothing but a great benefit to the visitor.

Another point to stress in any sophisticated interpretation program, is that demonstrations be forbidden. This may sound kind of paradoxical, but it is not fair to interpreters to expect them to demonstrate the same little craft gimmick day after day after day: it is killingly boring. It is worst in these recyclable kinds of things. Can you imagine (many of you may be interpreters and have had this happen to you) having to dip candles all day and then melt them down that night so that the next morning you can dip them again? Nobody did that in the past and it is just awful. In the old days on the Mayflower Second, interpreters used to demonstrate baggie-wrinkling, a kind a finger weaving of padding for the side of ships. Every night they would undo it and get up in the morning and do what they had just undone. That is very demoralizing. My point is this: don't demonstrate, create. In any interpretive program, make sure what the interpreters are doing has a product at the other end which will then be used. If it has no use, do not do it. Do not create eight million clapboards if you do not need eight million clapboards. People in nineteenth century Illinois would not split eight million more rails than needed for example any more than in the seventeenth century people would give more clapboards than they needed. The whole point is that if you begin to naturalize in a living history way what you are doing, then everything should have an end product which is brought into the system in the very same way it was brought into the system in the reality which you are recreating. That really takes it clear out of the category of demonstration and into the category of creativity and production in a meaningful way.



If you can talk about it first person while you are doing it, all the better. That even extends to food. We require our interpreters not only to cook according to seventeenth century recipes, but then to eat that food before the public using seventeenth century table manners. And believe me that is a lot without one word, everybody eating out of a common, corporate vessel. If you are at all sensible, that ties right into the corporate spaces in the houses. All these things fit. Granted a lot of this does need external support with other kinds of exhibits. Fine, well and good. Do not try to overdo what it is you try to do in the context of this kind of interpretation, but it is strong, it is dynamic, it is very exciting.

Those are the sort of underlying, basic philosophical points I think can lead to an imaginative, exciting interpretive program. I will say once again, although this is not the time to go into detail, that I can certainly see this kind of interpretation happening all over this town dynamically, and without an awful lot of effort if you just think a bit about it.

Now I am going to take you briefly into the seventeenth century which has nothing to do with Illinois or with Abraham Lincoln, but has a lot to do with interpretation and actually shows you very briefly how this looks in action and reality. I have got it, I remembered it, I rehearsed it, I tried it. I am going to wander around up here. This is an aerial photograph of our recreated village in Plimoth. Please understand it is totally recreated. It is not even on the original site. The original site today is downtown Plymouth, with this intersection here being the original cross street. The fort or block house sat up on the hill over here. The palisade diamond shape came like that down to the water, but of course if we tried to build it in the middle of Plymouth, the people in Toby's Hardware store and Pilgrim's Super Drugstore and the Marine Corps Recruiting station and the Post Office might get a little peevish. So we moved about two miles south of town on identical terrain and built the community. Here it is from the air; the same reference, the cross street, the block house, the lower end, the diamond palisade. We have accounts from Edward Winslow of the alignment of houses. I am not really going to bother you with a lot of historic detail which is irrelevant for our purposes. Let me simply say that this enclosure is a total community and in the enclosure we make a great effort to account for every square inch of space. That leads us to another question of spatial interpretation. There should not be dead areas. House lots are as important as houses. Houses cannot be interpreted in a vacuum. You

have got to look at the house in a relationship to not only other houses, but to the landscape, the settlement and to the overall terrain. We try to do this here and I think with much success. There should be supporting fields of some 150 acres in crops. We do not own that much and therefore that really never came into being. The best we could do in this case--it is one of the few distortions--was to put in a two-acre token field and ask the visitor to imagine that multiplied by that many times.

Here is a photograph from the top of the block house looking down the street taken one May. It really was. I am not kidding. New England can get awfully bad on occasion. And I think it conveys a sense of isolation and solitude and certainly coldness. On nicer days, rather like this, here are two of our interpreters. It's just a color shot, but you get some sense of the buildings and the dirt street. By the way, in terms of creating a convincing environment for this kind of interpretation, you can not be clean. I do not mean to sound like the "Grinch" or something but nonetheless, you have got to let it get cluttered. Archaeology tells us that in the seventeenth century there was rotting stuff all over the place, so we threw rotting stuff all over the place. The surprise was that our visitors loved it. And this is an important point. If we had worried we might never have tried it, but we did and it is always quite cluttered.

Here is a typical seventeenth century couple. In terms of costuming (by the way, I do not even like that word, but I used it), I think period dress is a better word because costume to me is what you put on when you go trick-or-treating. You're trying to do something else. Whereas here you're trying to put somebody into an attire which makes sense again in the context of the time. Again, it does not matter whether it is nineteenth century or seventeenth century. What does matter is that at all costs use the known original fabrics and cut to the original patterns, even though a twentieth century body feels weird in it. I have noticed that by doing this, motor habits are ever so suddenly altered and people begin to behave differently as a result of the pattern they have been cut to.

I suspect in a rather reverse way this is bringing us to a subtle, subliminal addition to the whole ambiance we're trying to create. In this instance it is largely wool and linen and linsey-woolsey and we make our poor interpreters cook over the fire in the hottest day in August in wool clotting. They get real funky and that is part of the multi-century ambiance as well. They also get grumpy. Their hair is stringy, just like any good seventeenth century hair.

House gardens are planted not only in herbs but in mixed vegetables. This gets us back to the question of use of

interior space. It is very important that you don't have "spots." You cannot say, "Well here such and such would happen." On the outside we cultivate. (By the way, every picture you see here was taken but not staged. I'm sorry, except for one. These were photos actually taken in the course of a regular, open visitors day.) The ground is worked over with a harrow which is dragged by the only power that was available at the time. And so as you can see, our ladies tend to get, and our men too for that matter, a bit tossed, a bit soiled just like the people did in the time in question. Things are planted by hand as was pre-plowing. Things come up real good. Here is a light stand of corn. And so we have this sort of exterior field crop activity.

A lot of cooking inside. I touched on that earlier and do not want to elaborate on that much more, save to say this: that there is a distressing tendency in historical interpretation to take a period recipe and correct it to modern tastes. And that is a no-no folks. Cook it according to the period recipe and eat it no matter how weird it might seem because that too is really a very tiny minor question of their times and their cultural system versus our edig approach to the same thing. Probably the simplest example or definition of the term edig is adding salt to the seventeenth century recipe. You are taking your own cultural values in and imposing them on the other. These fires are on in all the houses at all times. A lot of wild food is used in terms of fish and some wild fowl. An interesting point having nothing to do with this meeting I cannot resist sharing: much as you think the Pilgrim fathers, and in this case it was only the fathers, went out and shot a lot of food, they did not. They could not hit the broad side of a barn. Final analyses of archaeological material shows clearly that 98% of what they ate was domesticated. They would even starve rather than hunt. Part of it was because hunting was legislated against in England and they really did not carry it as part of their cultural baggage into the new world.

Speaking of which, you cannot have an historic site restoration without musket drills. But ours tend to be rather rag-tag and weird and free-formed which adds color to this particular interpretation. Sometimes (I don't think this happened in the seventeenth century, but it's one case I'll overlook) the women would get behind the men and march with rakes and make fun of them. It added a nice touch and why not. I allowed them to go ahead and do it and they look kind of silly anyway as you can tell, strutting around and

firing those shots. We do a lot of outdoor gaming. By the way historic interpretation in general of outdoor space I find is underdeveloped in this country. Instead, we think of the basic equation as a wooden box, read that as house, with a human being in it, read that as interpreter, talking about something, read that as spiel, where you crowd people in. If you can use your outdoors areas which are being interpreted as well, you can handle about four times as many visitors. So we go in a lot for such dangerous games (we've never killed a visitor yet) as throwing logs, a crazy seventeenth century game called stool ball which involves kicking a ball back and forth in a stool (a mixture of cricket and soccer, I guess), and country dancing which surprises many people who thought the pilgrims always dressed in black, never danced, never swore, never drank and didn't even go to the bathroom.

One of the main things we are trying to do here is to change public perceptions of these people and bring them down to the level of basic humanity. I think Stephen Oates made that point in a very different way yesterday. We can appreciate the Pilgrims, Abraham Lincoln, George Washington, I do not care who, better if we know that they were fellow human beings. If we all put them on a pedestal, make them into saints who float three feet above the ground, it is not going to be very convincing. The failures of people are every bit as important to people I think as their successes and really tend to accent their successes more.

We do a lot of this dancing. It surprises people, but it works. It is very popular, nice fiddle music and we have (I love this photo) various and sundry celebrations. Each October we recreate the first Thanksgiving<sup>a</sup> for what it really was which was a harvest festival. We have<sup>a</sup> parade with ribbons and flowers. These two really look dandy, pretty seedy, pretty rough, but pretty real. And, one more picture, only because it is so pretty of the same thing with the house in the background.

Now, focusing on something more specific and I hope communicating something to you which is of worth and which goes back to a point I made earlier. We excavated a sight in Kingston, Massachusetts which gave evidence of what is known as a postal house. Four large posts in each corner supporting a very simple timber frame and this was the house which we decided to build on our own rather than contracting it out. We selected a sight right in the middle of the village area which had not had a house put on it yet;



we ordered large quantities of oak, 4000 dollars worth, as I said. Then began to cut every single joint by hand. This was a marvelously interesting activity for visitors as they came in. Some of our most interested people were older men from the mountain south who had built houses like this themselves. They would sit there for four hours and check back and forth, often asking, "What are you doing, how do you do it?" This was real communication. Everything was cut, matched, fit and numbered in the standard seventeenth century way. Then on the appointed day with a crew of sixty we stuck the big end post into the main plate, dug holes, and the idea was to simply cleave this, which we did, like a gigantic staple, if you will, in pairs, two big bents and then tied them together with girts. We burned the ends because we had evidence that burning was the only measure taken to preserve it and made no other attempt at préservation. So when this house rots, that will also be a part of the general process of the development of this particular exhibit. And we expect it to. We do not expect it to last forever, These things are appreciated on a twenty year basis, so if they last twenty years, we have got what we wanted out of it. We keep building new ones. There is the other one going up. You see how they raise that up. Once this is in place the girts are set in place across in that manner. That looks like an awful lot of people, but that is about a thousand pounds of oak. It is very heavy in fact, I was afraid we would kill someone, but the only injury the whole day was sustained by me trying to get into the beer and the food. It took nineteen cases to get this house up and fourteen hours. Here is the basic frame at the end of the first days work. Then it is only a matter of filling it in. And, by the way there was no rush in this. People ask why don't you show a house half built? No, don't show a house half built. They would not have a half built house then, therefore just build it slowly and always bring one along behind. That is what we did. Chimney going into place. Going down to the river with period dress. Actually that is an interpretive activity even though people cannot see it down there. They can see these people coming in with bundles of sticks to weave into the waddling on top of which the clay is placed. Fitting the common rafters, all hand edged. Now it is really coming along. Here is the fully waddled-in chimney, the rafters going in place. We have all the studs in, we have waddled all the way down in here. Then the pack folds go on and the thatcher has to work putting the roof on. He's our only true specialist. We brought him from England and that is the one talent which an average group could not command. Then the fun of smearing the clay on. This was a marvelous activity for school groups because we bring these little guys in and they can stir clay and they can smear it on the walls. One day we did it when we were scaling fish. The herring were



running and we had fish guts all over the village and scales and unfortunately the little kids all dobbed first and then scaled and they looked like the creature from the black lagoon when we sent them out. We never got an irate complaint from a parent. The kids had such a good time and I think they learned something. They were all clay covered and scaly. It was good. Then of course, riving out the clapboards. I say no demonstrations, but in this case it almost became one by default because it took two thousand, four hundred hand-riven and hand-smoothed clapboards to cover the house, in rows like this. There is the clay behind. It actually is beginning to look like something. You do understand that this was built by, on the average, four people working at any one time who had never built a thing in their lives. Here are the big posts you see down in the ground. And the finished product: a beautiful house. So much more convincing, this wonderful texture of these hand-riven clapboards, than the awful machine cut wood that the contractors put on the other houses and at ten times the cost. So you really come out far ahead. Tiny little window and interior here taken with the aid of the marvelous seventeenth century artifact, the flood candle. No, this is the only posed picture. I told you there was one and you are looking at it. I think it really conveys a sense of what the interior is like and what our people are like and everything else. It has a dirt floor, it is grubby, it is covered with grass. You walk in here and it smells, it is dank, it is convincing. And it is not in any way sterile.

Just a word about furnishings. These are all reproductions as you can see before you here. They were made at no small cost. We put a lot of effort and expense into it. They are quality reproductions, but reproductions nonetheless. I really have to share one anecdote with you. By the way, this is based on a statistical analysis of probate data from the period to determine what a house of this size contained and it was very modest. This dull artifact here is visual proof and evidence of one of the problems of doing historical research as early as the seventeenth century, namely the problem of semantics. It's a mirror, a little hand mirror. Looking through the inventories we discovered two things, that there were a number of looking glasses listed in various households and, strangely and totally unrelated, not as many chamber pots as we might have expected even given corporate use of chamber pots in the early seventeenth century. I happen to be a chamber pot buff: we cannot all be straight. So, we at great cost had chamber pots reproduced by a potter in New York in the old green glazed, buff-bodied fabric of the seventeenth

century. We went to extreme trouble getting these little mirrors made. We figured they were hand mirrors, because coming across on those old square big ships, they would not be big mirrors. So, they were little looking glasses. Then and only then, after having put both into the exhibits, I read a book by a gentlemen named Amos entitled Some Domestic Vessels from Southern Britain (an elegant British piece of understatement), being an archaeological, linguistic and historical study of the chamber pot. I had to read it. After all, it is about one of my favorite subjects. And there, as Arlo Guthrie would say, in the middle of the page I read. "From 1600 to 1640 the standard colloquial term for chamber pot was looking glass," So, to this day we do not know whether anybody had a mirror. We know they had chamber pots because it's not a two-way ambiguity, but it left us clear out in left field. I do know now we look in the listings and see where that looking glass appears. And if it is under the bed (sometimes they put it there) you know you are looking at a chamber pot.

Finally, the little house from a somewhat different view. I show this only to call your attention to the massive timbers in the foreground. Today that is another house, because once we built this one, we started bringing another one along. Since then we have built a complete seventeenth century barn (70 feet long, vast thing, double aisled, two porches). We find that with our exorbitant staff, we can create our exhibit in such a way that they can relate to it and talk about it as their own and it makes a profound difference in the way they interact with the visitors.

I think any historical effort, any historic site interpretation has to take cognizance of the fact that America was not a lilly-white and totally Anglo society, even in seventeenth century Plimoth. One of the important aspects of the whole story there happens to be the American Indian. Here I suspect, it was Afro-American and Indian both. These things have to be dealt with no matter how difficult they are in the execution. I do not have time to develop this. Let me simply say that we managed to get a Native American studies program going which was largely, almost entirely, in fact, run by local Indian people. It was a hard-nosed program and it was a tough experience sometimes for both interpreters and visitors. But they recreated their physical world much as we recreated the seventeenth century English physical world on the same site. When visitors went there (it is not there any more, sadly) they could see both the village of the English settlers and a typical summer encampment of the Indians. This is a general view of it. The wigwam is simple by contrast with what you just saw, a frame of poles with mats which

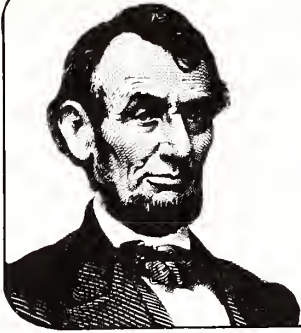
cost about \$200 to reproduce. It is all hand work. There is no way you can cut this back. It is an expensive effort. These are then rolled, carried, attached on and covered. Then the interior is lined with finger woven mats. Here is one of our interpreters. (They did not like that word, by the way, at all. They're Indians.) Some of the artifacts are not, and they are just as in the other community. Fields were sown, crops were grown and harvested historically correct.

Dealing with food ways, cooking, and consumption you get a funny problem in interpreting properly the native Americans from Massachusetts. You cannot go down to the IGA and buy bear and you cannot bear to say to visitors when they come in (at least we don't like to say), "That is bear," if in fact it is beef. Well, it turns out that they kill bears on the highway in New Hampshire all the time. All we had to do was get in touch with the highway department and we got all the road kills. Our staff would pick up all the road kills every night going home from work. They'd check the road in the morning and if it was there that night and hadn't been there that morning, we picked it up, if they were still limp and did not smell too bad. That way we were able to incorporate much of what otherwise would not have been available. We even had a deal with the coastal resource people to get every dead seal washed up on the beach. A few times we had some very funky seals to deal with. But the net end is great; we get the meat, we get the skin, the hide, the teeth, the rattles, the claws and all the wonderful beariness that comes with a thing like this and it's wonderful. A final note on this and the last slide; one of the nice things about this program was that the staff themselves recreated many of the crafts in superb form. This is a beautiful copy of a quilled, penacook pouch, virtually indistinguishable from the original from which it was copied. This program alongside the other gave a very nice balanced view of the early seventeenth century in Plymouth. That is the last slide. I am right on target.

I think I have 30 seconds and I have got 20 seconds worth to say. I am convinced that public speaking follows Boyle's Law. That is, a gas will expand or contract to fit the space allowed and hot air is certainly a gas. Let me say in summing up, if it is possible to sum up this rather garbled account, that the primary thing is to be honest to our visitors about the American past and the American experience. What I have shared with you is only one way to go about it and I hope some of the things I've suggested might give you a lot of thoughts about other ways to do this. Whether we are looking at notable figures in American history or, as I think we should look, more at average folk, the you and I of them have

our piece of the action and I think should be acknowledged equally as much. I do not mean by that that we do not pay proper attention to the significant figures, but we have to look at them as a part of a larger group of people. In doing so hopefully we can get away from what I find to be a distressing penchant in American outdoor museology toward what might be called a creation of a plastic past. If we persist in showing the past as tidy, neat, peopled by people largely of the same ethnic origin, smiling, wearing sharp outfits, yes, dipping candles and tending herbs, with houses swept clean beyond belief and it we bring kids in on the busses and say this is what it was like and they then go out and look around and it is not like that today, we have given them a false point with which to compare present and past and the disappointment is bound to be profound. I think this is serious and far transcends any generation. We must be honest whether it is about the personalities of the past, the living conditions of the past, the dirt and clutter of the past so that the past can provide the proper content and contextual conditions for understanding where we have come from. We must do this for our children, we have to do it for generations to come and if there is any relevancy in linking up the 1840's and 50's in central Illinois to the 1970's, it has to take, I think, that into very serious account. Thank you very kindly.





# Lincoln Lore

May, 1981

Bulletin of the Louis A. Warren Lincoln Library and Museum. Mark E. Neely, Jr., Editor.  
Mary Jane Hubler, Editorial Assistant. Published each month by the  
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## BEEN TO SPRINGFIELD LATELY?

The answer every Lincoln enthusiast would like to be able to give is, yes. Of all the Lincoln sites in the country, none is as important as Springfield. Lincoln's home, his tomb, his law office, the legislature in which he served, the state supreme court before which he argued, and the railroad station from which he departed for Washington are in Springfield. The Illinois State Historical Library contains the research materials that all Lincoln students want and need to read. The whole environment is invigorating and always serves to spur enthusiasm for research on the life of America's most important President.

Springfield's ambience has always been conducive to learning about and appreciating Abraham Lincoln's life. Those of you who have not been to Springfield lately are in for a pleasant surprise when you return to this Lincoln mecca. The

improvements in the Lincoln sites in recent years are far too numerous to catalogue here, but the most ambitious recent work deserves special notice.

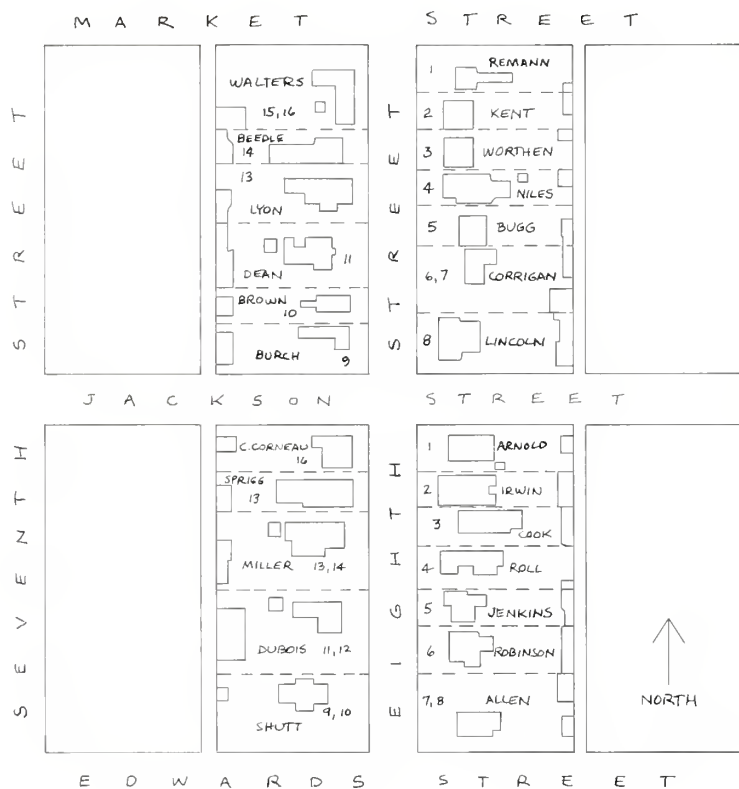
The National Park Service, which administers the Lincoln Home National Historic Site, has embarked on a program to enhance the environment around the Lincoln home, pushing back the commercial blight which threatens so many of the nation's historic landmarks. The Lincoln home is not a brave little clapboard shrine bobbing on a sea of asphalt parking lots. It is not surrounded by tawdry curio-hawkers and phony museums which derive their only real element of authenticity from the genuine historic site they exploit and degrade. Visiting the Lincoln home consists of more than one briefly exhilarating encounter with an honest original preceded and followed by jarringly depressing confrontations with flim-



*Courtesy National Park Service*

FIGURE 1. William Beedle house.





From the Louis A. Warren  
Lincoln Library and Museum

FIGURE 2. Map of Mr. Lincoln's neighborhood, adapted from the "Historical Base Map, 1860" drawn by the National Park Service.

flams and neon. It is, instead, a soothing, moving encounter with the environment of Abraham Lincoln's America.

Picket fences line the board sidewalks which lead the visitor through a four-block area the National Park Service describes as "Mr. Lincoln's neighborhood." At the rate of one house a year, the National Park Service has been restoring the homes around Lincoln's home to look, as nearly as possible, as they did in 1860. As always, the Park Service is willing to compromise with the inexorable ravages of time. Some homes are gone and probably cannot be replaced. Others cannot be reasonably restored to an 1860 state. In general, they will be more demanding of the buildings closest to the Lincoln home and allow more license in those further away. Near the Lincoln home, they may reconstruct a missing structure or two. All of the buildings will have information signs in front.

To date, the houses of William Beedle and George Shutt have undergone renovation. The Henson Robinson house is currently undergoing restoration (built in 1863, it is another of the Park Service's compromises). Others will follow in future years. Already, one feels more at ease in the area of the Lincoln home, and, when the project is completed, visitors will be able to stroll the streets of Lincoln's neighborhood much as he might have done himself.

Who were Lincoln's neighbors? George W. Shutt, who rented his home in 1860, was a young Democratic lawyer who spoke at a rally for Stephen A. Douglas in 1860. Members of the Shutt clan had been in Sangamon County for decades. Like many of Springfield's citizens, they had come from Virginia to Illinois via Kentucky. George's relationship with the other Shutt is not clear, but he had married a Virginian, Mary Osburn, and shared Democratic political sympathies with the earlier Shutt pioneers in Sangamon County.

William H. Beedle was also a renter. He made his living as a fireman, but little else is known of this man who was not a long-time Springfield resident.

Henson Robinson, on the other hand, lived in Springfield for more than forty years. Born in Xenia, Ohio, in 1839, he came to

Springfield in 1858. A tinner by trade, Robinson entered a partnership with George Bauman in 1861 to sell stoves, furnaces, and tinware. Contracts for the manufacture of soldiers' mess plates and tin cups during the Civil War brought prosperity. A Methodist and a temperance man, Robinson was nevertheless a member of the Democratic party while Lincoln was still in Springfield. The Sixteenth President, of course, never saw Robinson's house, but its style is in keeping with the other restorations, and retaining the structure helps maintain the urban flavor of fairly dense settlement proper for the Lincoln neighborhood.

Sarah Cook, Robinson's neighbor on the present site, was a widow with six children. She rented her home from John A. Mason and took in roomers to help make ends meet. Mrs. Cook was born in 1809 in Warren, Ohio. She moved to Illinois with her husband Eli and settled in Springfield around 1840. He was a hatter. Her husband died in 1853, and for a brief time she operated a photographic studio in Springfield.

Charles Arnold's house is near Mrs. Cook's but located on the rear of the lot it occupied in 1860. Arnold lived in the house from 1850 to the 1870s. Born in Massachusetts in 1809, this transplanted Yankee, like most of his fellow New Englanders in Illinois, was a Whig. In 1840 he had been elected County Treasurer, and he was twice elected Sheriff of Sangamon County (1848 and 1852). Public office and Whig affiliation as well as physical proximity made Arnold an acquaintance of Lincoln's. He was married and (in 1850) had three children.

An even more prominent politician in Lincoln's neighborhood was Jesse Kilgore Dubois. He built the home across the street from the Henson Robinson house in 1858 and resided there for most of his neighbor's Presidency. Dubois was born in southeastern Illinois in 1811. He served with Lincoln in the state legislature, and their mutual devotion to the Whig party forged a fairly close friendship. He named his second child by his second

wife Lincoln. Dubois moved into the Republican party in 1856. Elected State Auditor that year, he moved to Springfield to assume his office. Reelected in 1860, Dubois had worked hard for Lincoln's election too, and he was to be sorely disappointed when he proved to have but little influence on the administration's appointments. Dubois was a loyal partisan but a man of narrow horizons who had hardly left his native state since birth. His request to have his son-in-law made Superintendent of Indian Affairs in Minnesota was opposed by the entire Minnesota congressional delegation, and Lincoln simply could not make the unprecedented move of appointing him in the face of such opposition. Bitterly disappointed, Dubois grumbled for years about Lincoln's treatment of him, but he did work for the President's reelection in 1864. He played a prominent role in Lincoln's funeral and was an active member of the National Lincoln Monument Association. Adelia Morris Dubois, Jesse's second wife, and Dubois himself remained friends of Mrs. Lincoln's throughout her unhappy widowhood.

Allen Miller, whose house is now next to Dubois's on the north, was a Sangamon County native (born in 1828). He and his wife Clarissa had seven children. He built his home around 1855. Miller dealt in leather goods, stoves, and tinware.

Julia Sprigg occupied the next house to the north. She was a widow, and her husband, Maryland native John C. Sprigg, had been a bank clerk. They had six children. Mrs. Sprigg herself had been born in Germany in 1815. Mr. Sprigg died in 1852, and Mrs. Sprigg moved to the house near the Lincolns in 1853. She became a friend of Mrs. Lincoln's, and her daughter often acted as babysitter for Tad and Willie Lincoln.

Charles Corneau's house, moved to prevent demolition in 1962, now sits next to the Lincoln home. He lived in the house from 1855 until his death in June, 1860. Corneau was Lincoln's druggist. He had also been a Whig in politics. Charles Corneau was born in Pennsylvania in 1826.

Almost nothing is known about Frederick Dean, but we do



know something about Lincoln's other neighbor across the street, Henson Lyon, who rented his home from Lemuel Ide. Lyon was a farmer who had resided two and one-half miles from Springfield after leaving Kentucky for Sangamon County in 1834. The home is famous for a post-Civil War resident, Samuel Rosenwald, the father of philanthropist Julius Rosenwald.

Many of the houses that stood near the Lincoln home in 1860 are gone now. The National Park Service may reconstruct a few of these, but most will have to be known from plat maps and census data, not from pleasant strolls through a tree-shaded historic site. In hopes of making this article a useful tool for the researcher, these now-phantom residents will be described in the following paragraphs. Those readers interested in this article primarily as a guide to the reconstructed Lincoln Home National Historic Site might want to turn to the last page for the concluding paragraphs on the site.

Moving northward from the Lincoln home, one finds the home sites of Henry Corrigan, Edward Bugg, Lotus Niles, Amos Worthen, Jesse Kent, and Mary Remann. Corrigan, born in Ireland in 1810, was retired by 1860. He was a good deal better off than his neighbor to the south, Abraham Lincoln. Corrigan valued his real estate at \$30,000. Bugg was a teamster. Born in England in 1812, he married a Virginian and had one son. He valued his real estate at \$4,000 in 1860, up from \$410 a decade before. By 1870 Bugg was a clerk. He seems to have been an ambitious and modestly successful man.

Lotus Niles, born in 1820, listed his occupation as "secretary" in the 1860 census. Whatever his precise duties,

they seem to have been remunerative, for he valued his real estate at \$7,000 and his personal property at \$2,500. Moreover, two female servants occupied his home along with his wife and three children. Amos Worthen was the State Geologist (he valued his real estate at \$5,000 in 1860). Jesse H. Kent was born in Ohio in 1812. A carriage-maker by trade, Kent valued his real estate at \$3,000 in 1860, up from \$350 in 1850, when he had listed his trade as "plough stocker." Kent had been a steady Whig in politics. The last house on Lincoln's block was Mary Remann's boarding house. A widow, Mrs. Remann had three children and rented rooms to John and Alexander Black.

Across Jackson Street to the south were the homes of Jared P. Irwin, John E. Roll, Jameson Jenkins, and Solomon Allen. Irwin had lived in Springfield briefly after 1837, when he laid bricks for the foundation of what is now the Old State Capitol. He returned to Pennsylvania, married, and moved back to Springfield in 1857. Irwin was an active Republican, an officer in Springfield's Lincoln Club in 1860. The Lincolns gave him as souvenirs some of their letters they were about to burn in preparation for their departure to Washington in 1861.

John E. Roll, born in New Jersey in 1814, had known Lincoln from the period of his earliest entry in Illinois. In 1831 Roll had helped Lincoln construct the flatboat he was to take to New Orleans for Denton Offutt. Roll moved to Springfield in 1831 and became a plasterer. He did well, valuing his real estate at \$4,750 in 1850, a figure well above that claimed by many of Lincoln's neighbors at that date. Eventually he became a contractor, building more than one hundred houses in Springfield. He was a steady Whig voter in the 1840s. The



*Courtesy National Park Service*

**FIGURE 3. Julia Sprigg house.**





*Courtesy National Park Service*

**FIGURE 4. Allen Miller house.**

Lincolns left their dog Fido with Roll when they departed for Washington in 1861.

Jameson Jenkins was born in North Carolina in 1810. He was married and had one daughter. Census takers noted the race of black and mulatto citizens, and the Jenkins family were listed as mulattoes. Mr. Jenkins was a drayman and drove Lincoln to the depot for his departure to Washington. His daughter married the son of Lincoln's barber William Florville. Solomon Allen, born in 1788, was a veteran of the War of 1812. He was a gunsmith. His barn still survives, but his house was demolished in the 1890s.

Across the street from the Lincolns lived William S. Burch, Ira Brown, and Ann J. Walters. Burch, born in 1814, was a clerk in a retail store (he valued his real estate at \$2,000 in 1860). Little is known about Ira Brown, Jr., or the widow Ann J. Walters, who had four children and valued her real estate at \$6,000 in 1860.

One of Abraham Lincoln's most notable qualities was his ability to transcend his environment. He was a common man, yet uncommon. His immediate environment is, nevertheless, always worthy of scrutiny. No one is completely exempt from the impress of his environment. Lincoln's neighborhood, it seems, contained both the expected and the unexpected. Many of its residents were substantial middling citizens who had steadily improved their economic lot. Men who had supported the Whig party predominated in the immediate neighborhood, just as they did in Springfield and Sangamon County as a whole. One might have expected the neighborhood to be more homogeneous in ethnic makeup, however. Persons born in Germany, England, and Ireland

were Lincoln's neighbors. So were mulattoes. Springfield may well have exposed Lincoln to a more complex variety of experiences than has been previously thought.

One suspects that more Americans learn history from historic sites than from books and lectures—especially after their years of formal schooling are over. Developing historic sites as the National Park Service now does is more than a matter of insulating the surviving reminders of this country's hallowed past from visual blight and from commercial exploitation heedless of authenticity. By enriching the memorials and monuments with the insights of the new social history, the National Park Service communicates an understanding of history that truly updates what the casual visitor may have learned in high school or college. All Lincoln students should acknowledge the distinguished role the National Park Service plays in keeping Americans abreast of the developments in the historical field which might otherwise remain the exclusive property of a handful of professional historians and devoted buffs.

It would be a mistake to end here and to underestimate the sheer pleasure involved in all this. No one who would take the trouble to visit the Lincoln sites in Springfield could fail to be impressed with the experience. If you have a chance, go there and see for yourself. If the timing is right, walk over to the Lincoln home around sundown. Tread the board sidewalks in relative solitude after the roar of the traffic on the busy street behind the home has subsided. Look at Lincoln's neighborhood in the twilight. You will likely remember the walk for the rest of your life.

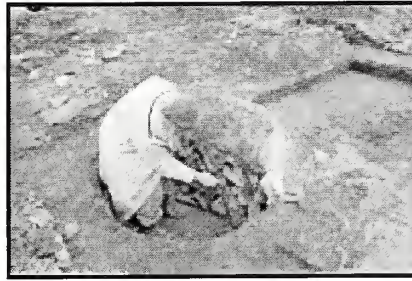


PHOTO BY BILL HAGEN/SJ-R

**Albert Brine works inside a cistern that dates back to the 1800s. Brine found fragments of a chamber pot, likely used as fill in the cistern years ago.**

## Archaeological survey reveals city's past

By DOUG POKORSKI  
STAFF WRITER

Springfield was something of a frontier town in the early 19th century, but that doesn't mean that the city was cut off from the civilized worlds of the eastern United States and Europe.

That's one preliminary conclusion of archaeological work being done in preparation for the construction of the Abraham Lincoln Presidential Museum on the block bounded by Sixth, Seventh, Jefferson and Madison streets.

"Even in the 1820s, Springfield was connected to world markets," said archaeologist Floyd Mansberger. "If you (had) the money, you got whatever you want."

Mansberger, whose firm Fever River Research is doing the archaeological survey of the site, said he has found a variety of artifacts that reflect how interconnected Springfield was to the rest of the world in the early 1830s.

The block where the museum portion of the Abraham Lincoln Presidential Library and Museum will be built is part of the earliest incorporated part of the city of Springfield.

"We're looking at Lots 1 and 2 of Block 1 of the original town plat," Mansberger said.

In the 1830s, those lots were the site of the home of John Williams, a prosperous local merchant. Mansberger's findings include the foundation of a large house befitting such a successful man; the foundations of other buildings, including a blacksmith's shop; and the remains of privies and trash pits.

The areas where waste was disposed of revealed artifacts that illustrate what kinds of merchandise Williams was selling and using himself. Because the area apparently has not been disturbed by later construction, it is "a time capsule of artifacts" from the pre-Civil War era, Mansberger said.

"(Among the artifacts) is everyday household trash that tells the story of the quality of life of the people," he said. "There is ceramics and glass, quality glassware — a lot of quality glassware. Unlike (the library site) where you had everyday working class homes, this is real substantial stuff. French olive oil (bottles), porcelain, nice porcelains, oriental porcelains ... good wines, good liquors."

At the time, before the coming of the railroads, anything from the outside world would have been brought via the Mississippi and Illinois rivers to Beardstown, then hauled by wagon to Springfield.

Mansberger said he also found signs of the early development of political parties in the area.

"There were fragments of a William Henry Harrison (commemorative) plate and buttons with log cabins on them," he said.

Harrison was the ninth president of the United States, and he used a log cabin as a symbol of his affinity for the common man.

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July 14, 2006

36 HOURS

## Springfield, Ill.

By ANN M. MORRISON

SPRINGFIELD, Ill., may not be the cartoon Springfield where Homer Simpson makes his home, but it is definitely where another iconic (and larger-than-life) American lived — Abraham Lincoln. The capital of Illinois, Springfield counts at least eight major sites dedicated to Honest Abe, and most of them are worth a visit. But make it soon. The bicentennial of Lincoln's birth is just three years away, and the countdown has begun. Speaking of Americana, this midsize Midwestern city (population 113,500) still gets a few kicks from being situated on what is now called Historic Route 66. The road from Chicago to Los Angeles, which was established in 1926, inspired Steinbeck's "Grapes of Wrath," the musical hit by the Nat King Cole Trio and the 1960's TV series "Route 66," and is even featured in the new Pixar movie "Cars."

And there are plenty of Springfield landmarks on the highway, including a Route 66 Hotel (with "Filling Station Bar and Grill") and the atmospheric Cozy Drive In, which has been serving batter-fried hot dogs on a stick (Cozy-Dogs, \$1.75 each) since 1949. Finally, Springfield is home to that all-American event, the Illinois State Fair, which will be held this year Aug. 11 to 20.

Friday

3 p.m.

### 1) AND YOU ARE THERE

Want to watch television coverage of the 1860 presidential election? Tim Russert analyzes the candidates' campaign strategies, while headlines like "American doctors call Pasteur a quack" scroll along the bottom of multiple screens. Or see an animated Civil War film, showing battle lines moving back and forth and weekly mortality figures mounting? It takes only four minutes. Or enter a replica of a White House bedroom, where President and Mrs. Lincoln (lifelike silicone-skinned sculptures) worry over their dying son. But it's not all Madame Tussaud's-meets-Walt Disney at the new \$115 million Lincoln Library and Museum (212 North Sixth Street, 800-610-2094; [www.alplm.org](http://www.alplm.org)). Some fascinating historic artifacts are on display too, like a Gettysburg Address in Lincoln's own hand, his briefcase and the diamond ring he gave his wife. Admission: \$7.50; \$3.50 for ages 5 to 15.

6 p.m.

### 2) MARTINI AND PRAIRIE

Sip a martini with the smartly dressed predinner crowd at Jazz Central Station (top photograph), a modern, but hardly cutting-edge, room atop the Hilton Hotel (700 East Adams Street, 217-789-1530; [www.springfieldil.hilton.com](http://www.springfieldil.hilton.com)). At 30

stories, it's far and away the tallest building in Springfield; "the flashlight" is one of its nicknames. Drink in the pancake-flat landscape below, and wonder whether it's the view or the martinis causing the vertigo.

7:30 p.m.

### 3) ABE, IS THAT YOU?

By the time you have completed Garret Moffett's 12-block Lincoln's Ghost Walk (which begins and ends in front of the Lincoln-Herndon law office at the corner of Sixth and Adams Streets, 217-525-1825; [www.lincolnsghostwalk.com](http://www.lincolnsghostwalk.com)), you'll believe, as he does, that both Lincoln, who said that he had recurrent prophetic dreams, and his wife, who led séances in the White House, were comfortable with the spirit world. You'll also find out why the Lincoln Tomb appears to be haunted; \$10, \$5 for ages 10 to 16.

9:15 p.m.

### 4) HORSESHOES FOR DINNER

One of Springfield's crucial contributions to the national culinary conversation is the horseshoe — a gargantuan open-face sandwich stuffed with meat (hamburger, usually), buried in French fries and smothered in cheese sauce. At D'Arcy's Pint (661 West Stanford Avenue, 217-492-8800), not your average Irish pub, the basic horseshoe goes for \$6.50; the smaller version, the pony, is a buck less. Since the place is incredibly popular (children to grannies), figure on spending some time waiting at the bar (six beers on tap).

Saturday

8 a.m.

### 5) FILL 'ER UP

Start the day with a sinful doughnut, twist, fritter or long John from Mel-O-Cream (217 East Laurel Street, 217-544-4644), 59 to 79 cents each, then hit the road. You'll recognize Shea's Gas Station Route 66 Museum (2075 Peoria Road, 217-522-0475) by the yellow school bus, vintage Airstream trailer, gasoline pumps, used tires and antique service station signs in the lot. The owner, Bill Shea, dressed in a vintage Marathon service-station uniform, first pockets the \$2 entrance fee, then tells folksy stories about how he started pumping gas in 1946 and collecting motoring memorabilia soon after ("We don't throw anything out"). He's particularly proud of the all-metal filling station — "the oldest in Illinois" — that he moved from nearby Middletown, for, as he will tell you, \$1,428.

10:30 a.m.

### 6) OPEN HOUSE (FOR 119 YEARS)

Just 22 years after Lincoln's assassination in 1865, his two-story frame home at Eighth and Jackson Streets became a museum. So some of its contents, like the parlor chairs, are known to be original. Today, the only house the Illinois Rail-Splitter ever owned — he lived there from 1844 to 1861 — sits in the middle of a four-block historic neighborhood run by the National Park Service. Get your free ticket at the visitor center (426 South Seventh Street, 217-492-4241, extension 221;

[www.nps.gov/liho](http://www.nps.gov/liho)).

12 p.m.

7) JOHN DEERE CAP OPTIONAL

Stand in line at the Feed Store (516 East Adams Street, 217-528-3355) for one of its superb sandwiches (chicken salad, at \$4.35, is the most popular) or its from-scratch soups (cups start at \$2.20), like Wisconsin cheese or French potato. The host will seat you at homey wooden tables after you've ordered. Save room for the carrot cake (\$2.35).

4 p.m.

8) A WRIGHT CORNUCOPIA

Not only is the Dana-Thomas House (301 East Lawrence Street, 217-782-6776; [www.dana-thomas.org](http://www.dana-thomas.org)) the best preserved of Frank Lloyd Wright's Prairie houses, it is also the most complete; it has more than 100 pieces of Wright-designed furniture and 450 of his glass-art doors, windows and light fixtures. Designed in 1902 for the socialite Susan Lawrence Dana, the house is remarkably contemporary. Tours are free, with \$3 donations suggested.

7 p.m.

9) MOO AND MERLOT

You're in the Midwest, so go for the beef Wellington (\$25), a specialty at Maldaner's, established in 1886 (222 South Sixth Street, 217-522-4313). From its list of 80 American wines, try the Stag's Leap merlot (\$47). For dessert, you'll probably want the lemon sherbet, which the menu calls "a 120-year-old tradition" (\$6.50).

10 p.m.

10) SPORTS! BEER! DARTS!

As you check out the burgeoning Saturday night action near the Old State Capital, be sure to stop at Sammy's Sports Bar and Grill (217 South Fifth Street, 217-789-9803) for its 17 television screens (the Cubs! the White Sox! and more!) and good beer. There will probably be live music at Marly's Pub (9 West Old State Capitol Plaza, 217-522-2280) and a mellow crowd at Floyd's Thirst Parlor (210 South Fifth Street, 217-522-2020). If you go to Catch 22 (11 West Old Capitol Plaza, 217-522-5730) for drinks, pool and air hockey, don't stray too near the dartboard if you head for the ladies' room.

Sunday

10 a.m.

11) BUT NOT FORGOTTEN

Charlie Parker's, a diner of the Quonset-hut variety (700 North Street, 217-241-2104), is open daily until 2 p.m. and specializes in "breakfast shoes" (short for horseshoes), extravaganzas of eggs, toast and ham (or bacon or sausage) with cheese sauce (or gravy) topped with hash browns or fries (\$6.95). Another option for the ravenous: "Charlie's Famous Giant Pancake" (\$3.50). The grill can accommodate only two or three of these 16-inch monsters at a time, so be patient. Then, it's

time for one more nod to the Great Emancipator. Within days of Lincoln's murder, a Springfield committee decided to erect a monument to him. Nine years later, his \$171,000, 117-foot tall monument was dedicated in the Oak Ridge Cemetery (1500 Monument Avenue, 217-782-2717). Before going into the burial chamber, which also holds the remains of his widow and three of their four sons, many rub the nose on the Lincoln bust for luck.

## The Basics

Round-trip flights between [New York City](#) and Springfield start at about \$450, with connections in [Chicago](#). You can drive the 200 miles from Chicago in a bit over three hours; the 100-mile trip from [St. Louis](#) takes half that.

Across from the new State Capitol is the State House Inn (101 East Adams Street, 217-528-5100; [www.thestatehouseinn.com](http://www.thestatehouseinn.com)). A room for two, booked on the Internet, costs about \$100 a night.

The President [Abraham Lincoln](#) (701 East Adams Street, 217-544-8800; [www.presidentabrahamlincolnhotel.com](http://www.presidentabrahamlincolnhotel.com)) claims to be the hotel closest to the presidential museum (but the Hilton says so, too). Weekend doubles from \$109.

Built in 1909 and listed on the National Register of Historic Places, the Inn at 835 (835 South Second Street, 217-523-4466; [www.innat835.com](http://www.innat835.com)) has 10 guest rooms and seven suites. Doubles from \$120 a night.

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Thursday, October 14, 2010

## Lincoln didn't sleep here

Setting the record straight on Abraham Lincoln's ties to Edwards Place

BY FELIX GILETTE



No, Lincoln didn't sleep here. And, in the case of Edwards Place, the Springfield Art Association's antebellum Italianate mansion, Lincoln didn't court here. Abraham Lincoln actually called on Mary Todd at the home of her brother-in-law, Ninian W. Edwards, and married her there on Nov. 4, 1842. That house used to stand on South Second Street before it was torn down in 1918 to make way for the building later named the Howlett Building.

The big pink house on North Fourth Street that now bears the name Edwards Place was the home of Ninian's brother, Benjamin. And while it might not be the place where Lincoln courted Mary Todd, it does contain the sofa on which they sat during their courtship. Dubbed the "courting couch," it belonged to Ninian and Elizabeth Edwards and was one of a pair that stood in their double parlors when Abraham Lincoln came to call. The courting couch is just one attraction of a house that has a rich and interesting history – including ties to Abraham Lincoln – all its own.

Edwards Place holds the distinction of being the oldest house in Springfield on its original foundation. It was built in 1833 for Dr. Thomas Houghan. In 1843, Houghan sold the story-and-a-half brick house and 15 acres to Benjamin Edwards for \$4,000. Benjamin made a \$50,000 renovation to the house around 1857,

enlarging it to its present 15 rooms.

Benjamin came from a prominent family. His father, Ninian, was territorial governor, senator, and governor of Illinois. His older brother, Albert Gallatin, was a merchant in St. Louis who went on to found the brokerage firm of A. G. Edwards. And his oldest brother, Ninian W., was a state politician and Springfield's social leader.

It was through his brother Ninian that Benjamin and Helen Edwards first met Mary Todd. Helen later recalled, "She greeted me with such warmth of manner...saying she knew we would be great friends and I must call her Mary. This bond of friendship was continued to the end of her life."

That bond only grew tighter when Mary married Abraham Lincoln. Benjamin and Helen Edwards were among the small number of guests who attended the Lincoln wedding, and Helen was one of the women who helped then seven-months-pregnant Elizabeth Todd Edwards prepare the wedding supper for her sister, Mary.



To modern eyes, Abraham Lincoln and Benjamin Edwards were only distantly connected through marriage: Lincoln's wife's sister was married to Benjamin's brother. Yet in Lincoln's view, according to his friend David Davis, "Ben was in the family."

Benjamin and Lincoln moved in the same professional circles. Benjamin, like Lincoln, was an attorney. In 1843 he formed a partnership with John T. Stuart, who had been Lincoln's partner until 1841. Lincoln and Benjamin would meet in the courtroom on more than 400 occasions, either as co-counsel or opposing attorneys. Both served as defense attorneys during the Anderson murder trial, made famous in Julie Fenster's *The Case of Abraham Lincoln: A Story of Adultery, Murder, and the Making of a Great President*.

The Edwardses and Lincolns also moved in the same social circles and were almost certainly guests at each other's houses. Both families were known to host parties during the winter when the legislature was in session, Springfield's high social season. Among the invitations received by Springfield's prominent families in February of 1857 were one in Benjamin's hand that read "Mr & Mrs. B. S. Edwards will be pleased to see you on Wedn. Eve.

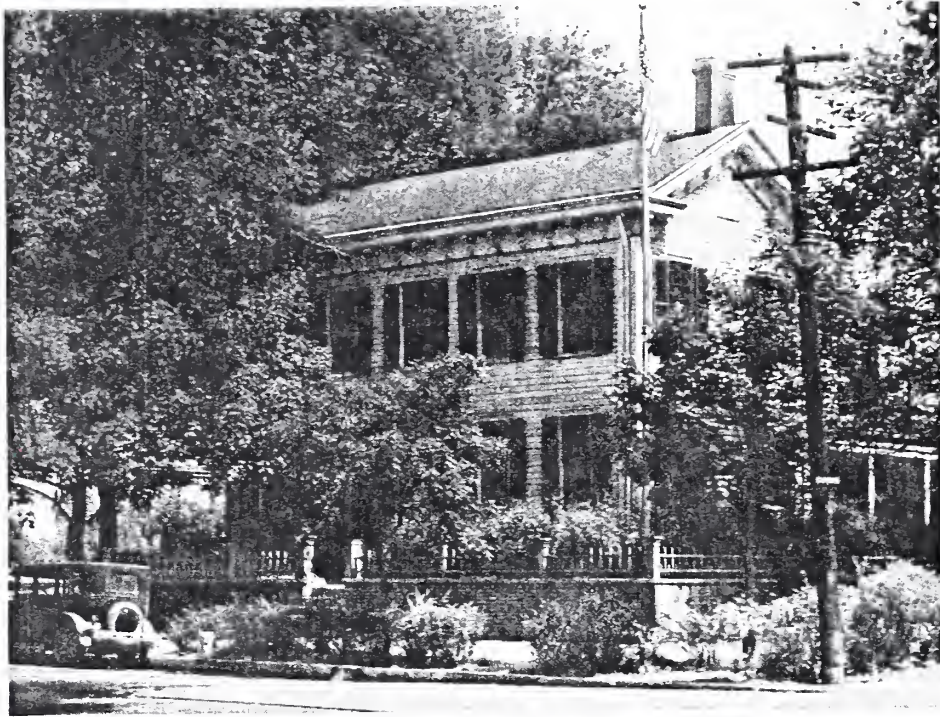
Feb. 4 1857 at 8 o'clock" and one in Lincoln's hand that read "Mr. & Mrs. Lincoln will be pleased to see you Thursday evening Feb. 5. at 8. o'clock." The Edwardses and Lincolns likely went to each other's parties; a few weeks later Mary Lincoln wrote to her sister, "Within the last three weeks, there has been a party, almost every night."

The one area where Lincoln and Edwards did not see eye to eye was politics. Although both men were Whigs until the party dissolved in the mid-1850s, Lincoln then cast his lot with the Republicans, and Edwards became a Democrat. During the 1858 contest for Senate, Stephen A. Douglas held a political rally at Edwards Place, while Lincoln addressed his own supporters later that day in the Capitol Building.

Today Edwards Place is open to the public Tuesdays – Saturdays from 11 a.m. to 2 p.m., with tours being offered on the hour. The house interprets mid-to-upper-class social and domestic life of 19th century Springfield, giving a window into the lifestyle that Lincoln aspired to and eventually attained. Visitors will see the parlors where Lincoln and other important men of his time were entertained, portraits of prominent 19th century Springfield citizens; a collection of stunning antique furnishings with ties to Springfield's best-known early families, and, of course, the courting couch.

Erika Holst is curator of collections for the Springfield Art Association and author of *Wicked Springfield: Crime, Corruption & Scandal During the Lincoln Era*.





THE LINCOLN HOMESTEAD AT SPRINGFIELD, ILLINOIS

**A**LTHOUGH the great emancipator was born in a Kentucky farming community and spent his early life in the smaller towns of southern Illinois, the one city which above all others is saturated with the spirit of Lincoln is Springfield, Illinois.

There he married, dwelled, served his state and country, and established his reputation as a public speaker and lawyer. And there his remains lie in state in a memorial mausoleum.

There are many places in Springfield, which the lover of Lincoln finds of interest. The most intimate glimpse, perhaps, is the homestead in which are found pictures, furniture, and other relics as he left them years ago.

Then there is the Lincoln Memorial Monument in the cemetery just outside of Springfield. In the base is the tomb and in another part there is a museum of Lincolniana.

And the state capitol of Illinois where Lincoln served as a member

of the Illinois House of Representatives from 1834 to 1842 is located here.

One cannot help but have a clearer conception of Abraham Lincoln after visiting this city. It is not only pleasurable but inspirational to see the places that were once the daily haunts of this great man.



LINCOLN'S TOMB and the wreath placed on it by Col. Lindbergh.

## LINCOLN SITES IN SPRINGFIELD

By James T. Hickey

Curator of Lincoln Collection, Illinois State Historical Library

[Note: Numbers in parentheses refer to corresponding numbers on the accompanying map.]

During the month of March, 1831 a canoe came floating down the flooded Sangamon River from the northeast. At Jamestown, Illinois, now Riverton, five miles east of Springfield, three young men came ashore and proceeded on foot to Springfield to meet Denton Offut at Andrew Elliott's tavern. They had earlier arranged to take a flatboat of produce for him to New Orleans. On their return, one of these young men--Abraham Lincoln--went to work in Offut's store at New Salem, eighteen miles northwest of Springfield, and there he lived until 1837, when he moved to Springfield to practice law.

Less than twenty-four years later, as President-elect of the United States, Abraham Lincoln stood on the rear platform of a special train in front of the Great Western Railroad Station (1) and spoke to the people of Springfield. "To this place," he said, "and the kindness of these people, I owe everything."

If Lincoln owed much to the people of Springfield, we owe even more to him. In a small way, we can try to repay that debt by sharing our Lincoln heritage with the thousands of visitors who make the pilgrimage to the Lincoln shrines in Illinois. To that end, I should like to locate and describe some of the

principal places associated with Abraham Lincoln's life in this city. No one can know just what people and what places were most important in the life of the man who walked into Springfield in 1831--unknown, with little formal education, no job, and no money--and left thirty years later as President-elect of the United States.

Each visitor will seek out the sites that represent the aspect of Lincoln's life in which he is most interested.

A lawyer, for instance, will probably be most interested in the places associated with Lincoln's legal career. He will want to see the building at 109 North 5th (2), for here (on the second floor in this now greatly remodeled structure) was the office of Stuart and Lincoln. Here Lincoln began his career as a lawyer in 1837. This was his office until the spring of 1841, when he became the partner of Stephen T. Logan. The Logan-Lincoln office was then on the east side of 5th Street, between Washington and Jefferson (3), at about the location of the sidewalk teller's window of the Illinois National Bank. Sometime in 1844 Logan and Lincoln moved to the third floor of the Tinsley Building, on the southeast corner of the square (4). This building is still standing, the first floor being occupied by Allen's Shoe Store. The old Logan-Lincoln law office on the third floor is now occupied by a Springfield architect, Murray S. Hanes.



In the autumn of 1844 Logan and Lincoln dissolved their partnership. Contrary to general belief, Logan moved out, and Lincoln remained in the Tinsley Building office, taking in William H. Herndon as his junior partner. Lincoln and Herndon remained in this location at least until 1850, when Herndon was elected city clerk. He and Lincoln then took over the city clerk's office in the City Building at the former site of the Black Hardware Store on Adams Street immediately west of the First National Bank (5). Lincoln and Herndon occupied this office for two years (until Herndon's term was up), and then they moved to 110 North 5th Street (6), where they remained for three years, until 1856. They then moved to the west side of the square; the site of this, their fourth office (7), is now marked by a plaque on the front of the Myers Building. Here they remained until Lincoln left for Washington. At that time lots on the west side of the square had 20-foot fronts, and the Lincoln-Herndon office was in the second lot from the corner, or, in other words, at about the middle of the present Myers Building.

This building has several other important Lincoln associations. When he moved to Springfield from New Salem in 1837, the first floor of the building was occupied by Joshua Fry Speed's store (7), and Lincoln roomed with Speed in the second-floor front room. It was to a second-floor rear room, 20 feet wide and 22 feet long, in

the same building that Lincoln and Herndon moved their office in 1856. Incidentally, Irwin and Company, a combination store and bank, occupied the first floor between 1840 and 1853. (The company ledgers are now in the Illinois State Historical Library, and are an important source of Lincoln information, since it shows his financial transactions with the company during the years it was in business.)

The visiting lawyer might also want to see the places where court was held in Lincoln's day. In the late 1830's the county courthouse in the square was torn down to make room for the state-house, and the Sangamon County Circuit Court convened for several years on the first floor of the building at 109 North 5th, in which the Stuart and Lincoln law office was located. The new county courthouse was built on the northeast corner of the square, where the Strand Theater is today (8). The State Supreme Court met in the Capitol (9), in a room now on the second floor, but then on the first floor (the building was raised and a story added in 1898-1899). The United States District Court met on the second floor of the Tinsley Building (4), on the southeast corner of the square, where Logan and Lincoln had their second law office. From 1855 to 1860 the federal court met in the Logan Building (10), on the northeast corner of the square.



Women visitors to Springfield will probably be more interested in the places where the Lincolns lived. These include the Globe Tavern (11) at 315 East Adams (now a parking lot), where the Lincolns started their married life; the little one-story house (12) they moved into after leaving the Globe Tavern, presumably because their new baby, Robert, kept the other guests awake. (Today the Capitol Hotel, 214 South 4th, stands on the site of this little home.) The only Lincoln residence still standing is the only home the President ever owned; it is located at the northeast corner of 8th and Jackson (13) streets.

Other sites connected with Lincoln and his family include the home where Mr. and Mrs. Lincoln were married; the Illinois Centennial Building (14) now stands on this site, which was then the location of the Ninian Wirt Edwards home; Mrs. Edwards was Mary Lincoln's sister Elizabeth. Here, where she was married, Mary Lincoln spent the last years of her life, heartbroken and ill, and here she died in 1882. Women visitors might also like to know where Mary's other sisters lived: Frances Todd, who married Dr. William S. Wallace, lived just two blocks from Mary, at 7th and Capitol (15), where the Grace Lutheran Church stands today. Anna Maria Todd, who married Clark M. Smith, the merchant, lived in the house that later became the home of Dr. Nicholas Lindsay, father of the poet Vachel Lindsay. This home (16), just south of the

Governor's Mansion (17) is now maintained by the Vachel Lindsay Association. Smith's store (18) stood on the south side of the square, and it was in a third-floor office of this store building that Abraham Lincoln wrote his First Inaugural Address. The home of John Todd Stuart (Lincoln's law partner and Mary's cousin) was the oldest house in Springfield at the time it was torn down in the late 1950's to make way for the Mansion View Motel (19), on 4th Street west of the Governor's Mansion. The home of Benjamin Edwards, brother of Ninian Wirt Edwards, is now the headquarters of the Springfield Art Association, 700 North 4th Street, (20). Even the present Illinois Governor's Mansion has Lincoln associations, for Mary and Abraham attended the gala opening given by Governor Joel Matteson in January 1856.

The Bullock Addition to the city of Springfield might be of particular interest to a real estate agent. That addition was bounded by Washington and Adams (on the north and south) and First and Pasfield streets (on the east and west), and Abraham Lincoln acted as agent for the owner--Mary Lincoln's aunt, Maria Bullock of Lexington, Kentucky--in platting and selling lots there in 1855.

A Lincoln tourist interested in politics might enjoy visiting the room on the second floor of the A. W. Sikking Company (21), which was once the editorial office of the Illinois State Journal. Here Lincoln spent the evening of November 6, 1860, getting the election returns by telegraph; it was around midnight that he

learned he had been elected President of the United States.

Also of great historic interest is the old Illinois State Capitol (9). Here, in the hall of the House of Representatives (now the Sangamon County Circuit Court room), Lincoln delivered his famous House Divided speech in 1858. In the Governor's office, now used by the county master-in-chancery, Lincoln, as President-elect, received well-wishers, office-seekers, and some of the great politicians of the day. This room is on the southeast corner of the third floor.

A photographer visiting Springfield might be interested in the site of Preston Butler's "Photographic and Ambrotype Gallery," where Lincoln was photographed in 1858 and 1860. Butler's studio was in a building that was torn down in 1960 for the new Robinson store at the southeast corner of 5th and Adams (22).

[Bracket numbers refer to those on the map of the Lincoln neighborhood.]

The Lincoln home at 8th and Jackson [1] has been attracting visitors ever since Lincoln's election to the Presidency. In the last few years the entire neighborhood has been studied and efforts are now being made to preserve and restore this section of the city. In connection with this study, I have been trying to establish who Lincoln's neighbors were in the four-block area around his home, and in doing so I have come across some fascinating sidelights on the early Victorian period, as well as on the people themselves

and their relations with the Lincoln family. Just north of the Lincoln home on 8th Street was the home occupied by Thomas Alsop [2], proprietor of the city flour mill. Strange as it may seem, very little information is available about this family which lived closest to the Lincolns. North of the Alsops lived the family of Edward Bugg [3], a teamster. Then came Benjamin Moore [4], who was the city surveyor. The next lot [5] was occupied by three different families during the time the Lincolns lived on 8th Street. The first was that of George Wood, a tailor who made several suits for Lincoln; and then Rev. J. B. Olcott; and, finally, Amos H. Worthen, the state geologist.

The next lot north [6] was occupied for many years by Jesse Kent, a carpenter. His son Joseph took care of the Lincoln horse and, when Lincoln was away, drove for Mrs. Lincoln. Joseph Kent told how on Sundays he borrowed Lincoln's horse, and Alsop's flour wagon, so that he could drive the boys of the neighborhood out to Spring Creek to swim.

North of the Kents, and on the southeast corner of 8th and Capitol [7], lived Mrs. Mary Remann. (The story of the relationship between the Lincoln and the Remann families was told in Life magazine, of February 1959.)

Immediately back of the Lincolns and facing 9th Street, stood the home of James Gounley, a shoemaker [8]. At times when Lincoln was away, if Mrs. Lincoln needed help, she would call out



the back door for Mr. Gourley.

Most of the rest of the block on 9th Street, between Jackson and Capitol, was owned by James M. Morse, the county treasurer, who had a fine home at the corner of 9th and Capitol [9].

Across the street from Lincoln's home, on the west side of 8th, stood a house [10] occupied for a time by Rev. Noyes W. Miner, pastor of Central Baptist Church; and, after him, by Dr. J. F. Shearer. Mrs. Shearer and Mary Lincoln were very close friends, and in 1861 when the Shearers had a new son, he was named for Willie Lincoln.

The house just north of the Shearers, occupied now by the Lincoln Museum [11], was built in the 1850's by Mrs. Frederick Dean. Mrs. Dean had purchased the lot from Abraham Lincoln in 1850. Later the house was owned and occupied by John T. Stuart, Jr.

North of the Dean house is one [12] built about 1853 by Alexander Graham, a contractor, who also purchased his lot from Lincoln. Lincoln had owned these two lots on the west side of 8th Street from 1839 until he sold to Mrs. Dean and Graham.

Next door to the Graham house is another old house [13], built about 1859 by Henson Lyon. The corner property [14], just north of Lyon's, was occupied during Lincoln's time by Mrs. Ann Walters. Sometime before 1842 Lincoln's close friend Joshua F. Speed loaned the Walters money to buy three lots and build a

house; in November of 1842 Lincoln, as attorney for Speed, had to sue his neighbors to collect the money for Speed.

Let us now go south on 8th Street from Lincoln's home. Across the street stood the home of Charles Arnold, the sheriff of Sangamon County. The little house, very much remodeled, still stands on the back of the lot [15]. Just east of the residence Arnold operated a saw mill.

Farther down 8th Street was the home of William Florville [16], Lincoln's Negro barber, known as "Billy the Barber." Florville lived with his son-in-law, Jameson Jenkins, the teamster who helped Lincoln haul his trunks to the train when he left for Washington.

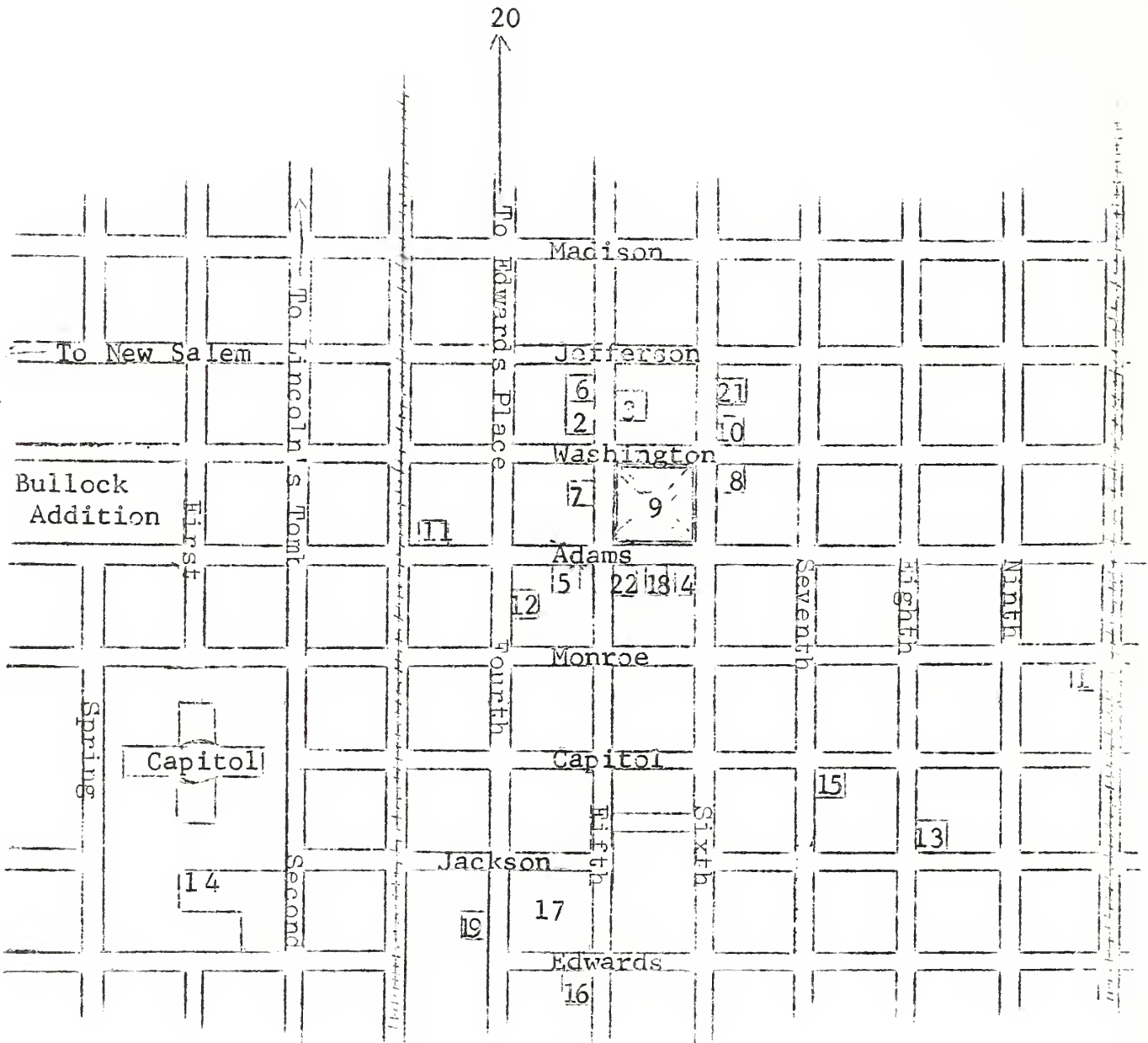
Diagonally across from the Lincolns was the home of Mrs. Charles S. Corneau [17]. This little house stood on the rear of the lot until it was moved in 1962 to the lot north of the Lincoln home. Mrs. Corneau was the aunt of Isaac Diller, a Springfield druggist, who, as a small boy, used to stay with his aunt so that he could play with the Lincoln boys (one time young Isaac had his picture taken with Lincoln, Willie and Tad, in front of the Lincoln home).

South of Mrs. Corneau lived Mrs. Julia Sprigg [18], who was always a helpful neighbor to Mary Lincoln. (Tad Lincoln, who lisped, called her "Mith Spwigg"). Mrs. Sprigg had a daughter, Julia, of whom Mrs. Lincoln was very fond. Since she had no

daughter of her own, she liked to have Julia stay overnight as company when Lincoln was away on the circuit.

No concerted effort has been made in the past to preserve these landmarks, and it is surprising, therefore, how many of the old homes near Lincoln's are the original houses of neighbors and friends of the Lincoln family's.

But, one by one, they are going down before the wrecking crews. As we visit those that are left, we seem somehow to feel closer to Lincoln, and to appreciate more fully the democratic principles of which he is a worldwide symbol today.





- East -

7	Remann	9	Morse
6	Kent		
5	Wood		
	Olcott		
4	Worthen		
	Moore		
3	Bugg		
2	Alsop		
1	Lincoln Home	8	Gourley

EIGHTH STREET

14	Walters
13	Lyon
12	Graham
11	Dean Stuart
10	Rev. Miner Dr. Shearer

- West -

JACKSON STREET

15	Arnold

17	Corneau
18	Sprigg

16 - Jenkins - Florville  
home: middle of the  
block south of  
Jackson on east side  
of 8th Street.

